

ART EDUCATION: MIDDLE/JUNIOR HIGH SCHOOL



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Art Education: Middle/Junior High School

Written by a Task Force of art educators.

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The National Art Education Association

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Chapter I

INTRODUCTION



Art and the Individual, the Community, and the Culture

The growing national concern for the quality of life, and the obligation which confronts the educational system, make it imperative that art play a more dominant role in the education of the student. The National Art Education Association has defined as its goal a quality art program for all students at every level of instruction. The components for quality art education, at each level, vary to some extent, but there are commonalities of purpose for the teaching of art which are applicable to every student.

Art in the school is both a body of knowledge and a series of activities which the teacher organizes to provide experiences related to specific goals. The sequence and depth of these experiences are determined by the nature of the art discipline, the objectives desired, and the interests, abilities, and needs of children at different levels of growth.

The rationale for the teaching of art in the school is based on the relationship between art and the individual, art and the community, and art and the culture. These categories provide the basis for determining the goals of a quality art program for the school.

Art and the Individual. Both when he produces works of art and when he contemplates them, man uses the arts to help him understand himself and the world around him. One of the traditional and unique functions of the arts has been to emphasize individual interpretation and expression.

Our society has over-emphasized the technological. The individual and his uniqueness have been minimized in the process. Individual identity, self-esteem, and self-accomplishment, are imperative if our society is to grow and flourish.

The visual arts today continue to be a means whereby man attempts

to give form to his ideas and feelings and to gain personal satisfaction through individual accomplishment.

Art education in the schools can provide the vehicle by which this can be systematically introduced and reinforced over a period of years.

The growing complexity of our contemporary culture, including its visual aspects, also requires of every individual a capacity for visual discrimination and judgment which the art program provides.

The youngster who learns to think through and with art internalizes his experiences and can begin to make art decisions which count; he learns to discriminate, to select, to organize, and to know "why."

Art and the Community. Through the ages man has used the arts to build and enrich his environment. Art experiences should help him understand the visual qualities of these environments and lead to the desire and the ability to improve them.

An art education program which consistently emphasizes the ability to make qualitative visual judgments can help each student assume his share of responsibility for the improvement of the aesthetic dimension of personal and community living.

This should result in an individual who is aesthetically responsible in the decisions he makes concerning the community and should contribute to its improvement.

Acceptance of this responsibility is particularly important during periods of rapid technological development and social change. The student at the intermediate level has increased mobility and freedom and is beginning to assume a place in the community.

Art and Culture. The visual arts contain a record of the achievement of mankind, since the values and beliefs of a people are uniquely manifested in the art forms they produce. A critical examination of these forms can lead to a better understanding of both past and present cultures and can serve to maintain and extend the existing culture. Ours is a young nation culturally, and only now are we beginning to "seed" an art tradition which is uniquely American and not an extension of another tradition. Part of the uniqueness of this process is the effect of various ethnic groups which maintain their own cultural identity while contributing to new art forms. The student, if he is to identify with our nation, needs to become aware and informed of our cultural heritage and its contemporary manifestations. The art program at the intermediate level must be designed to recognize the student's growing understanding of himself and his part in the long history of human development.

Outcomes of the Middle School and the Junior High School Art Program

A quality art program should result in an increase in the student's capacity to:

1. Have intense involvement in and responses to personal visual experiences. The art experience provides the activities which are valued by the individual intrinsically. Both the production of an art object and the ability to view a work of art with insight are means of achieving intense personal involvement. The development of the ability to select and isolate visual images becomes increasingly important to the intermediate student.
2. Perceive and understand visual relationships in the environment. The development of a visually literate student who can make informed visual judgments about man-made objects or natural phenomenon is an important outcome for every art program. In order for the intermediate student to enjoy maximum visual mobility and fluency, he must perceive and understand visual relationships.
3. Think, feel, and act creatively with visual art materials. The process of transforming the materials of the artist into a whole work of art is an integral part of every art program. The creative process, the manner in which an artist produces a work of art, engages the student at every level. The variations of approach applied to this process and the materials and media used to implement it provide many ways for the student to express himself. The intermediate program must provide for new and challenging experiences with art materials. New experiences with both familiar media and newer media are vital to maintaining interest and involvement.

4. Increase manipulative and organizational skills in art performance appropriate to his abilities. The development of skills is an important outcome for every student. The intermediate art program must determine and add to the experiences a student brings to the art program. Lacking a long history of textbooks and official courses of study, elementary art programs have produced students who arrive at the intermediate level with varying levels of ability and visual activity.
5. Acquire a knowledge of man's visual art heritage. The record of man's accomplishments through the ages lives because of the arts! This foundation of ideas can be introduced at all levels via films, slides, works of art in the school, visits to museums, and visits by artists to the school. Youngsters can begin to see connections between what has happened in the arts, ways in which different people have lived, and what the students are trying to make and do in their own lives. The intermediate student needs to see the record of his own development as a producing, seeing, critical human being.
6. Use art knowledge and skills in his personal and community life. As students grow they must begin to assume responsibility for their own actions, personally and publicly. This will manifest itself in a heightened sensitivity to, and ability to function in, their physical and psychological environment. Art knowledges and skills may provide the student with the means of expression and communication to expose and solve the crises of adolescence.
7. Understanding the nature of art and the creative process. Through art, students are involved with creative visual expression. The creative process promotes acts of originality, fluency, and flexibility. A body of knowledge exists in art in an historical and philosophical context which becomes the basis for sounding or investigating the nature of art and the creative process.¹

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Chapter II

ART EDUCATION IN THE MIDDLE SCHOOL AND THE JUNIOR HIGH SCHOOL



Overview

Charles W. Eliot, president of Harvard University in 1888, while addressing a conference of the National Education Association, suggested that the period of elementary schooling was longer than desirable and that the period of secondary schooling was too brief.¹ He maintained that college students were not adequately prepared as a result of their public schooling; the criticism is still frequently leveled at public education.

The Committee of Ten was appointed by the NEA, chaired by President Eliot, and charged with the responsibility of studying organizational patterns and teaching methods. One major recommendation of the Committee was the 6-2-4 plan, in which the last two years of the elementary school would be placed in an intermediate position between the four years of high school and the six of elementary.

John Dewey and Nicholas Murray Butler wrote and spoke to the importance of recognizing early adolescence as a special period in the development of human beings. Dewey went so far as to suggest that the aims and goals of the elementary school could be accomplished in six years.²

The famous two-volume study on *Adolescence* written by G. Stanley Hall gave objective support to Butler and Dewey.³

Columbus, Ohio, is credited with the first junior high school in 1909; although thirteen years earlier, Richmond, Indiana, had introduced a modified 6-2-4 organization. The Columbus school featured electives and departmentalization which greatly initiated the senior high school plan.⁴ Today, there exists no standardized single pattern of organization. The junior high school can be expected to cover at least two years, but not necessarily the same two. The most common structure is 6-3-3, with variations of 6-2-2-2, 5-3-4, 7-5, 7-2-3, and 6-6 also appearing.

The college preparatory priorities which guided the Committee of Ten and their colleagues are no longer guiding forces of any strength. The prime purpose of the junior high school has been that of attending

to the emotional, physical, mental, and social needs in the educational process of the adolescent.

Emphasis on the uniqueness of the individual adolescent is in direct contrast to the emphasis on developmental norms in behavior which prevailed when the junior high school emerged. Curricula have been modified and expanded to emphasize variation and flexibility. School services have been extended in keeping with discoveries about child growth and development.⁵

The amount of knowledge educators possess about how children learn has also been a significant factor in the changes seen at the intermediate level. Bruner's research at Harvard has raised questions about educational practices that have long been taken for granted. Words such as "intuitive," "inquiry," and "discovery" are now used by educators with increasing frequency to describe student learning processes.

The terms "junior high school" and "middle school" differ and coincide. The middle school is a recent phenomenon. Critics of the junior high contend that it has become too imitative of the senior high school, with rigid departmentalization, marching band, interscholastic athletics, and early socialization. Many educators have felt that the junior high is no longer a distinctive institution. As long as colleges insist on a four-year college preparatory program largely based on the Carnegie Units of 1901, the ninth grade will continue to be the first year of "high school" regardless of the name given to the physical plant.

Both middle and junior high schools are plagued by rigid certification guidelines which recognize the teacher as neither elementary nor secondary. An additional problem for the teacher at the intermediate level is the lack of preparation for teaching early adolescents. There is reason to believe that only a few teachers at this level see themselves teaching students at the intermediate school for a reasonable period of time. Many see a job at this level as temporary—that is, until an opening occurs at the high school level.

The junior high school may not have met the needs of the students for whom it was intended. In becoming a diluted version of the high school, it has not been responsive to the considerations of human maturation. Most critics will agree that the junior high school, with some obvious exceptions, has not been innovative in programs of instruction.

By the middle 1960's there were one or more middle schools in 45 of the 50 states.⁶ All supporters of the middle school agree that this is a chance to produce a new school which is not a mini-high school or an advanced elementary school. The middle school may be specifically designed, planned, and organized to meet the special needs of the ten- to fourteen-year-old child.

Art education has had a role in the development of the junior high and in the emergence of the middle school.

Some of the earliest ideas about the role of art in the school program persisted or nagged at the art educator as recently as the "enlightened" fifties and sixties. These ideas, which were brought to colonial America from Europe, lingered in the new movements of intermediate education. Promotion of the training of the professional artist and exposure to the genteel accomplishments of "drawing room" art guided curriculum designers. In the industrial north additional concepts developed such as: developing standards of good taste and promoting art skills which might be useful in industry.

Manual training or industrial arts, and studies designed to develop an appreciation of the beautiful, characterized art education of the early twentieth century.

The child-centered movement in the twenties persuaded many educators to focus on self-expression and originality.

The thirties added another concept to the field of art education: the fine and applied arts were not separate, unrelated entities. Art was seen to be a vital part of every aspect of living.

The idea of art expression as an emotional release flowered during the forties. Advances in the study of psychology and personality development influenced much of the literature and practices of the period.

Creativity became the byword of the fifties and sixties. Research undertaken by psychologists and art educators lent support to the value of discovering novel solutions to defined problems as a valuable mode of human behavior and development. There also grew the theory that art was a means of non-verbal communication and that visual literacy was a desirable goal for education.

Sociological pressures have forced art educators to consider the total environment and newer media. Human relationships have become as important as human accomplishments (if indeed they must be separated) for many contemporary educators.

The values ascribed to art education have influenced the kind and amount of art education available to the child at the middle and junior high school levels. Art courses have been separated from the general curriculum and labelled "special" courses. Art courses have been required courses for students at various levels, and they have been offered as elective courses for those students who had the time and desire to enroll. Art courses have been general in nature; exploratory; introductory; related to other arts; and highly specific. Teachers have had to work with students whose background (home and earlier school experiences) included rich art experiences, and with those whose background was meager. Teachers at the intermediate level have seen their art courses as terminal or as preparatory for high school. Art

courses have assumed the role of "serving" the school by the making of posters, floats, scenery, and decorations; and art courses have stood as subjects equal to the academics. The following pages will explore some of the approaches which characterize art education practices.



Some Strategies for the Teaching of Art in the Middle School and the Junior High School

There are as many ways to teach art as there are individuals, for all teaching is a matter of a close rapport between one person and another. And since art is a highly personal, concrete activity, so the process of teaching art is unique to every individual and every situation.

There are, nevertheless, several predominant approaches toward art instruction which many programs tend to emphasize. By examining each of these in relation to art in the middle school and the junior high, we can gain an idea of some present trends, although we must remember that many programs combine several of these strategies, and that much effective art teaching may escape such definition.

The student-centered strategy, or what is frequently referred to as "individualized instruction," focuses upon the nature and needs of the student. It is sensitive, also, to the backgrounds and cultural heritage of particular groups of students from particular communities, as well as to the interests of each individual. In this approach, the materials, curriculum, and method of instruction are all made subordinate to the students.

In the experiential approach, however, the materials of art are given primary emphasis. The art program consists primarily of exploration in a wide variety of materials. The student is encouraged to experience, discover, and develop ideas for expression by direct manipulation and experimentation in the material, and then to acquire the technical facility to create an expressive form consistent with the qualities of the material.

Quite different from the experiential program is the art program based upon art as a discipline. Basically intellectual, this strategy treats art as a body of knowledge, emphasizing the more traditional techniques in drawing, painting, sculpting, and graphics; the design elements; and the student's growing ability to understand, analyze, appreciate, and form perceptive judgments about works of art.

The interdisciplinary, related arts, or humanities program is somewhat related to the approach to art as a discipline, for it emphasizes the understanding, comparing, and experiencing of works of art of varied styles. Most often the interdisciplinary program is concerned with a study of cultures through a variety of subject areas, such as the visual arts, music, literature, social studies, science, and math. Many interdisciplinary programs, however, emphasize the parallels and differences among the arts, concentrating upon examining the various elements such as line, movement, form, and structure as they are manifested in art, music, dance, poetry, etc.

The perceptual strategy emphasizes awareness and generally provides students with a wide range of sensuous experiences. Students are encouraged to develop their ability to use the senses for increased perception, to approach experience through the various senses, and then to express insights in an art medium.

With the developing practice of employing an artist-in-residence in the schools, the concept of the artist as a model is gaining importance. In this type of program, the student is brought into close contact with the professional artist. He has the opportunity to learn from the artist's way of working, his observations, insights, and indeed his whole way of life. Such a program generally emphasizes the student's ability to largely direct his own work, to evaluate and improve it, and to perform in the manner of the professional.

The recent emphasis upon accountability has encouraged many art educators to develop highly structured programs. Behavioral objectives are goals established in advance of the curriculum and before teaching begins, so that the art program is carefully directed toward the specific ends in view. This approach stresses precisely planned goals and a logical progression through each year and throughout the various grade levels. It aims at making the art program more effective, accountable, and measurable.

Yet, to teach art is more than all of this. For to teach art is to move the student with one's own moving response to life. It is to lead him to feel—to care, to experience sensuously and deeply, and to be engaged with the world and with works of art. It is to lead the student to the very heart of aesthetic experience so that he is not removed from it but is immersed in it. It is to inspire him to want to respond, to express, to create something new which in itself is a rich and vibrant thing.

Teaching art to the young adolescent means finding a rapport with the student, who is already becoming acutely conscious of his own individuality and its potential. It means sensing what he feels, letting his feelings be his, and letting him sense your feelings and come to appreciate you for yourself. It is a sensitive reaching out and receiving. And all the curricula, the instructional objectives, the planning, the finest materials, and the most expensive facilities mean nothing without the sensitive teacher.

Above all, the art teacher must himself approach the world with tenderness and responsiveness, ready to be moved and to feel. Only through what the teacher is, can the student be inspired. Above all, the art teacher must look to himself—there is the secret to excellence in teaching. It is in his own feelings, his experiences, his ability to be touched by the richness and beauty of the world, to thrill to a painting, to be moved by music, to know compassion. It is in his own being that the secret can be found. And nowhere else.



The Student-Centered Strategy

As our republican-democratic government is built upon the rights of man, so the school should be based upon a new interpretation of the rights of children.¹

In the half century since G. Stanley Hall made this statement, we have explored many avenues of interpretation of the rights and needs of the young. All agree that the young adolescent presents a very real challenge. The efforts to meet this challenge and to analyze the needs have produced a list of characteristics which typify the adolescent of the middle school years. He is curious. He is changing physically. He needs confidence and an outlet for his individual expression in a manner suited to his unique self. Most of all he desires to become a recognized and valuable member of society.

Any art program for either the middle school or the junior high school must be concerned with the particular nature and unique needs of the young adolescent—both those characteristics which are his as an individual, and those which are generally typical of youth at this particular stage in development. Some art programs concentrate upon highly individualized instruction geared to students' needs at this age level.

The mind and the body emerge in early adolescence as a butterfly from a chrysalis, curiosity spreading like wings to absorb all that surrounds it. At perhaps no other time in life does the understanding of new ideas and experiences by consideration and by intuition so far outstrip the ability to express or verbalize that very comprehension. At no other time in life is there more danger of limiting a student's growth by demanding a complete rendering of concepts grasped before going on to the new, or by an over-emphasis on the conceptual. Ideas and experience must be sensitively presented and encouragement given

to the individual's personal responses and feelings and to his capacity to experience deeply.

The adolescent's physical abilities have an important bearing upon his self-concept, the role he plays in relation to others, and his view of life itself.² Due to rapid and uneven growth, many students are temporarily awkward and clumsy, requiring spacious accommodations. Working in crowded classrooms can be very embarrassing for self-conscious students; it may hamper their art productions and, of more consequence, create an emotional instability.

Physical development and intellectual ability proceed in a somewhat halting parallel manner, with first one pulling ahead, and then the other. This contradiction produces a need for the development of confidence and security, and art production can help provide this need. The young adolescent may be without skill; he may be generally awkward and poorly coordinated; he may be extremely emotional; but he can also be serious and conscientious. The art teacher, whose role it is to work with the feelings and personal insights of individuals, may be in the best position to understand and encourage the self-expression of the adolescent and to build a framework upon which confidence can be established.

A work of art is a product of personal feelings and experiences and an understanding command of skills and techniques. The work of art can be created only when the driving forces are significant. The individual driving forces of the young adolescent are exciting and many, and if these forces are motivated and channelled from deeply personal experiences, highly exciting art expressions can result, and the student can grow in awareness, insight, and expressive power.

The art products of the young adolescent fluctuate along with personal behavior: one week a student may think and express in a child-like way; the next week he may express in a very mature manner. Today he may like art; tomorrow he may dislike it. One day he is aggressive, and he displays leadership; another day he is retiring and timid. Such individual, changing moods should be understood and then challenged in constructive directions.

Art products reveal personal meanings; they are as varied as the personalities of their makers. Child-like expressions must be accepted; rejection may be emotionally disturbing and can slow the mental development. Contrasting immature expressions with more advanced forms may be embarrassing and can inhibit mental and skill development. Much thought must be given even to the way in which art of the past and present is presented to the adolescent. The keenly developing critical sense which is beginning to emerge during the middle years makes self-criticism very acute and can stifle future attempts to produce art forms. If a student is too strongly concerned with being

able to create art that is technically proficient, in the manner of the professional, he may feel that it is futile for him to continue his own art expressions.

Art provides a unique situation in which instruction can suit individual needs, ideas, and responses. There are many real problems in the world which threaten the individual with their urgency and apparent lack of solution. Through art expression, the student can experience success which may strengthen his confidence in coping with the practical world.

Few would contend that even the best art education program guarantees great artists; however, there is undoubtedly much latent artistic talent that the schools might help discover and bring to fruition. There is also power in the idea of involving enough people to create a cultural milieu in which the arts can flourish.³

Marshall McLuhan suggests in *The Medium is the Message*, that:

Many of our institutions suppress all the natural direct experience of youth, who respond with untaught delight to the poetry and the beauty of the new technological environment, the environment of popular culture. It could be their door to all past achievement if studied as an active (and not necessarily benign) force.⁴

This appeal could be effective in reaching the adolescent and in helping him build upon what is already a vital response area.

The adolescent is concerned with his personal appearance and with his role in his changing world. Sensitive guidance is important so that he can be involved in appropriate experiences geared to relevant needs and interests, such as art in relation to dress, the appearance of his home and community, and art in different cultures, including that of his own background. His concern for broadening his world can allow for developing responsibility for improving the aesthetic quality of his environment; developing aesthetic judgment in regard to manmade objects; and finding constructive and creative use of leisure time. Through these channels the adolescent can become an aesthetic contributor to tomorrow's society.

Art education can deepen the adolescent's awareness of the world, enabling him to experience aesthetically the sensuous qualities of things around him, as well as to experience works of art, music, drama, and dance. Art can mean for him, a life of deeper engagement and rich aesthetic experience.

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- 3 L. Craig Wilson. *The Open Access Curriculum*. Boston: Allyn and Bacon, Inc., 1972, p. 235.
- 4 Marshall McLuhan. *The Medium is the Message*. New York: Bantam Books, 1967, p. 100.



Art Approached Experientially

Materials are only a means to an end, a vehicle to transport the creator to the realm of imagination, discovery, and achievement. The junior high school student, in a great transition between childhood and adult life, wrestles within himself constantly, searching for reality and seeking to establish himself positively in his own eyes. His art work must reflect all the good things he wants to believe about himself and must motivate him to go further with his creative explorations.

Too often, the materials approach is criticized by art educators as leading to mere manipulation of materials. However, in the junior high age group, the student needs to learn all he can about the characteristics and personalities of materials by exploring their qualities and their limits. When he finishes junior high school, he is then more prepared for making materials work for *him*, for he will have experienced a great number of diverse qualities and will have become aware of their potentials.

Since the junior high student is physically restless, both interested and dubious about adulthood, swaying between being aggressive and being non-communicative, and acutely aware of all that is happening in his world, it is necessary to provide a stimulating, open-ended classroom, where only positive things can happen.

The teacher who eagerly awaits his student with genuine excitement about the discovery about to begin, who keeps some things as surprises, and who utilizes his dramatic talents to increase suspense, will convince even the most dubious students. The art teacher who treats mundane materials as though they were "finds" in an antique shop, and who reacts with great pleasure upon discovery of such "treasures," will encourage students to do likewise. Treasure hunting can be infectious, and students will begin to look at everyday household objects with new appreciation, and for the first time in many cases they

will see the texture or structure of an object frequently exposed to them, but never before really noticed or appreciated.

One might ask: "What is the purpose of all this scavenging and shopping for materials?"

- 1) A student who seeks out his own materials will have a greater interest in their successful use, than if all materials were provided.
- 2) It forces responsibility onto the student;
- 3) It makes him develop a critical eye for form, texture, pattern, and color;
- 4) It nurtures creative thinking;
- 5) It develops fluency; and
- 6) It develops appreciation for all things, both natural and manmade.

The possibilities of art from found materials are endless:

- 1) Styrofoam packing material can be burned, melted, carved, or used as a printing tool.
- 2) Plastic can be glued, melted for sculptures, overlapped for exciting color happenings, cut and shaped for jewelry or parts of mobiles, painted or designed with markers, and adhered to window panes to change light effects.
- 3) Metal scraps can be cut, soldered, bent, etc., for sculptures and mobiles.
- 4) Hardware, such as screws, tacks, hooks, and fishing equipment can be bent, attached to one another, or set in self-hardening clay and lacquered for exciting pieces of jewelry.
- 5) Purchased coin mounts can be used as slide frames. Students can use steel wool bits, hair, magic markers, ink, string, and Duco cement. By applying the materials to the inside of the mylar coin mounts and closing, a most exciting slide is created. If the slide is put in the projector before the Duco cement has set, the heat from the lamp will cause the glue to move and create patterns on the screen. Students get very excited from this experience, and often wish to incorporate it with music, put color cellophane over the projector lens etc., for some color happenings.

Hardware stores, groceries, art supply houses, manufacturers, lumber yards, TV repair shops, etc., are very willing to donate materials to the school program when the art teacher makes himself known to them, and lets his enthusiasm for the art program spread. Some possible materials available from such sources are spools by the 100 lb. bag, wood cuttings and shavings, thin paint shavings used in terraza floors, tiles, cork sheets, wallpaper books, carpet and drapery samples, frozen food aluminum trays, glass hunks, and refrigerator and bicycle packing boxes for building large scale environments.

One junior high school art teacher in a town in the Midwest found the following materials-based projects to be especially interesting to students and particularly effective in encouraging creative involvement and in furthering awareness of the qualities of materials and of excitingly designed objects.

VEHICULAR DESIGN

This project appeals to almost every junior high boy. The assignment might be to design and construct a vehicle, one which flies, rolls, or in some manner moves. It requires each student to become familiar with the functions of a vehicle, its power source, speed, safety factors, etc., and it forces him to make the available materials serve his purpose. The most amazing vehicles can be made from the least likely objects, i.e., cut detergent bottles, wire, cardboard, tincans, popbottles, nails, thimbles, cloth, anything. The exciting climax is the result. Through the creation of the moving form, the student acquires some practical knowledge of the construction of vehicles and learns the potentials of new materials. But, most important, he becomes involved in the project, thoroughly enjoys it, and is proud of his accomplishment. Too often the teacher imposes assignments on the student for which he has not been prepared, to which he has not been exposed, and for which he has no personal feelings. Once the student's keen interest is discovered and aroused, the rest is easy.

FASHION DESIGN

At the junior high age, girls are very conscious of their appearance. A fashion design unit encouraging self-analysis, emphasizing how to stress good features and minimize poorer ones, and guiding students to discover what colors and fabrics are suited for themselves, and how to look taller or thinner, all help the physically conscious young adolescent see herself objectively. She can design her project on paper, indicating patterns or solids, textures, and colors, and then make a miniature model using cloth scraps, or a collage using the same; or, in cooperation with home economics, she can make the actual outfit.

NOTHING MACHINES

For the mechanically minded student, a challenging experience is the creating of "nothing machines." Old batteries, wire, wood, light bulbs, cellophane paper, record turntables, and other electronic rejects, become a gold mine for the art students who are involved as artistic inventors. Machines may be constructed to ring bells, turn on lights,

create colorful patterns, turn on water, hum, buzz, or do many things at once. The excitement these machines create among the student body is contagious, and very quickly the art room is known as the place where all the action is. Exploration, drama, invention, over-stimulation perhaps but the students do not forget. These projects linger in their memory until such time as the transition from childhood to adulthood is complete and the individual finds himself involved in the process of making a living. Hopefully, his junior high school experiences in discovery and creation will reach out into his everyday life, subconsciously perhaps, to give him the extra courage, awareness, confidence, he needs.

The experiential approach to art education can develop a lasting ability to think creatively and critically by turning the discarded materials of our "paper culture" into expressive art forms.

The junior high school student is an eager, excitable, fun-loving person who will give the teacher great joys and rewards when he gives him the opportunity to be himself, to stretch as high as he can to become the person he *knows* he is.



Art Approached as Perception

A quick look at the environment reveals that man's perception, his capacity for sensuous awareness and for comprehension, needs some exercise. Increasing a student's perception should be an aim of any art program, whatever the teaching approach. Some art programs, however, place primary emphasis upon the development of perceptual awareness.

The quality of one's perceptual experiences is dependent upon the quality of one's perceptual consciousness, the depth of realization that can be brought to bear in modes of expression. Decisions are made and choices or preferences are exercised daily, and if a basic structure for high quality perceptual literacy can be established early enough in one's acquisition of his fund of experiences, a continuing pattern of discriminating awareness will develop.

The early years are a time for accumulating impressions and absorbing data, and while the process of developing value judgments is continuous, it is relatively flexible prior to the start of adolescence. Junior high school students are basically acutely aware, but of what is sometimes unclear. It might be said that they are in the preschematic stage in the development of a permanent value structure. They have passed through a period of exploration in learning about and working with procedures and materials. They have just begun to realize the onset of the "aging" process, and they want to be as "right" as adults always expect them to be, yet also they want to be "right" in their own way. This is a time for establishing criteria that will last a lifetime and from which judgments will be formed and directions determined. The quality of these criteria is dependent upon the depth and breadth of perceptual experiences. At no other time in his development is an individual so highly intense and impressionable, and what gets through to him at this time usually remains within his consciousness.

Junior high school students are inclined toward total experiencing. They want to be involved; and they have a high level of self-confidence, although it may sometimes be misplaced temporarily. Therefore, they are ripe for sensuous experiences, and for learning activities requiring mental and sensate analysis that leads to conceptual understanding. Being a paradox, the junior high student often looks but doesn't notice, he hears but doesn't discern; he touches but doesn't feel; he moves but lacks grace, and often purpose; he feels but doesn't understand, and sometimes doesn't try to. As with all students, it is essential for the art teacher to have some comprehension of where the child is, at the moment, relative to his expressive development; to ascertain his previous art knowledge and experience; and to prepare experiences that will strengthen or bring insight to new concepts.

The art teacher must develop perception within the particular characteristics of the early adolescent child. In his search for continued security, the junior high student may return to childhood activities such as building blocks, but he will cover up any suggestion of childishness by elaborate descriptive verbalization—a kind of “name the scribble” period on a higher level. That is why junk sculpture and nonsense machines are exciting art assignments at this age. And since he is eager to establish himself as an individual, he often enjoys giving his creations long and fantastic titles.

It is important that the preadolescent student be accepted as a person. His ideas for art expression should be heard, and if they are not harmful, he should be allowed to try them. Alternatives might be presented sometimes by the teacher, but not final judgments.

Art projects should be designed that require some effort beyond the obvious for their fulfillment, as the young adolescent needs challenge. For this age level especially, motivation should stress sense experiences, for this is the means by which one fully learns to feel, appreciate, and understand an object or experience in its fullness. One “sees” through the process of interactions of *all* the senses. By sharpening a student's capacity for sensuous experiences, the art teacher develops his capacity to meet reality sensitively and to perceive discriminately. Relationships and comparisons become more accurate and intuitive, and the student's range of expressive potential increases.

There is some indication that junior high students prefer three-dimensional art activities, but it would be erroneous to limit their experiences to this area. Because of diversity of interests among students, it is preferable, at times, as much as is possible, to present a climate in which each student may select the procedure he feels is most favorable to the expression of his insights and feelings. At other times, of course, the art teacher must lead him into new experiences, broadening and deepening his perceptions of the world.

In order to create visual expressions, the student must first have experiences which are vivid. When he really experiences, he responds and reacts. When he reacts, learning takes place. The degree of learning is dependent upon the degree, the intensity, of the experience. It is the task of the art teacher to provide for vivid sensuous experiences and to lead the student to participate in them.

Thus, to look at a tree is to see something of its shape. To touch a tree is to know something of its texture. To hit a tree is to learn of its hardness. To shake a tree is to measure its flexibility of movement. To climb a tree is to relate to it in a number of sensuous ways. After all of this, to draw a tree, or paint, model, or construct one, is to interpret it and one's experiences with it. To look at, touch, climb, smell, listen to, and shake a particular tree—and indeed to explore and experience it through all the senses, and finally to draw it, is an extending experience. To make such an exploration of many trees, or pieces of fruit, or flowers, or old bones, or old shoes, can only serve to develop perceptual keenness. Practice with such experiences and investigations, leads to refinement of one's awareness and to a reorganization of concepts and expressions which, in turn, stimulate the imagination, bringing innovation and inventiveness into play. With direction and encouragement, the understanding of form and spatial relationships encountered in the interpretation of directly experienced and explored objects can be transferred to larger projects involving the designing of playgrounds, landscaping, architectural design, and machine or fashion design.

Activation of all the senses: sight, touch, taste, smell, sound, kinaesthesia, and empathy, can lead to sensitive, aesthetic experiences. Without the senses, and sensuous experiences, there can be no real art expression. For it is sensuous awareness and perception which give vibrance and life to the created forms of art. And it is through vivid sensuous experiences, the refinement of perceptions, and the resulting meaningful art expression, that the young adolescent can develop an awareness which can enrich his present and adult life.



The Artist as Model

Recent years have provided new concern for one of the oldest ideas in art education: the concept of the resident artist as a meaningful force in the art program.

More than a little criticism has come from within the art education ranks about the advisability and value of such an approach. Most of such criticism is the result of simply not seeing the whole scene, but only that portion which may be the only view available from a rigid position. Support for the artist-in-residence as an effective art education strategy has come from art teachers, students, administrators, and local citizenry who have been and are being directly affected by the presence of the professional artist.

It is interesting to note that the residency concept is being treated as if it were a new and innovative curricular device, when, in fact, the very roots of our discipline lie in the fertile relationship between a master and his student/apprentice. It has been only through the demands of mass education that such individual relationships have been forced into a synthetic obsolescence—this in response to an arbitrary and expedient educational philosophy designed to fill the needs of a work/industrial society.

The present techno/political revolution has revitalized the role of the individual. In keeping with this concern we are witness to a multitude of "innovative" ideas which have the common denominator of "individualizing" the learning experience.

It is interesting to watch the various academic disciplines such as math and science as they scramble to come up with a package or system which will do good things for the individual at a mass education budget. Art educators are quite familiar with the various attempts at unitizing, packaging, and contracting, but it is not to their advantage to copy these efforts in that they are attempts at a compromise individualization coming from the other end of the educational stick.

Perhaps an important contribution that art can make to general education is the continuing development of concepts and practices

which are still considered too risky for the "important" subjects. In the high risk category are a variety of practices such as non-comparative grading systems or no grades at all, student tutoring, total elective contracting, auto tutorial, continuous multi phase classroom, open studio, and the resident artist. It is important for art educators to remind themselves of the leadership role art has played and should continue to play in the determination of educational direction, and in a sense, the development of our society as a whole. Too often we hear of art as the forgotten, frivolous, peripheral, or otherwise lame duck discipline. It is all too easy to overlook the valuable services performed by art education not only for students but for education itself. It may well be that two of the most important contributions of the resident artist arrangement are to serve as a controlled experiment in the student-learning relationship and to serve as a vehicle for the rapidly broadening dialogue between the art department and the school community.

The challenge of the next decade is not in the area of linear curriculum to better teach art, but in the development of strategies to make what we already know about art education a meaningful and integral part of the philosophies supporting general and contemporary education. We need a vocabulary. We need a stimulus for discussion.

We need bridges—bridges of various size, shape, and composition. The resident artist is, at least, a part of a potential solution. He may not even be a good art educator. However, he is a tangible, walking, talking, functioning part of an enormous experiment that has been initiated with more foresight than most of us wish to believe is possible of that popular enemy, the bureaucracy.

In this instance we have a program that fits with equal comfort at the high school, junior high, elementary, or adult education level. The guidelines are quite specific, but limited only to the general expectations of time, place, and dollars. Nothing is predetermined as to the type of model that will serve for the artist—leaving an opportunity for genuine negotiation. Negotiation—do we have any idea of what a key concept this is? Negotiation means an honest and forthright appraisal of a job to be done by two or more parties, none of whom can see all the implications of the agreement. This implies something called "trust." Although we do not like to recognize it, lack of the element of trust and of its critical relationship to negotiation make for a next to impossible situation for a true accountability system.

All experts in accountability systems recognize the role of negotiation at every level where ideas are to be transmitted, yet we are accustomed to working in situations where one party works from a position of strength and intimidation potential while the other has little bargaining power. The artist-in-residence relationship, on the other hand, functions quite aside from the neatly designed and preconceived

role package of the professional educator. Without precedent and without clearcut expectations, the negotiating parties are inherently closer to a power balance than teachers have been privileged to enjoy. This is a good thing for administrative individuals and groups to experience.

If one has optimism and faith in the basically good intentions of school people, one can see strong reason for establishing such models of cooperative development, implementation, and evaluation.

There is rapidly accumulating evidence that the artist-in-residence does many things of an immediate nature for his sponsoring discipline. These benefits may be broadly grouped into several general effect categories: student; teacher; administration; school; and community. Taking these one at a time, we can make several supportive statements for each, recognizing that residencies will provide different effects according to needs, personalities, methods, and abilities.

For the student, the artist-in-residence offers a high degree of motivation that tends to be personality oriented rather than technical. Rather than being involved in techniques, projects, or materials, students become concerned with the artist as a person. What can one do that is more valuable for the youth, particularly the early adolescent of the middle school or junior high level, than give him models of excellence in personal/professional behavior? This is far from the conventional class of the past where isolated information was stripped of any relation to the artist as an individual, by the demands of numbers and median performance formulae.

In addition to the inherent motivational power of an outsider who has the time to do what he does best, there is also an opportunity for the student to learn about the specific skills and insights that go with the area of specialization of the particular artist. Again, this requires a certain type of time and space relationship that is not often available to the regular teacher.

Socially, it is healthy for the student to witness differences in approach to materials, techniques, and philosophy which may well exist between the resident artist and the teacher. This does not imply a need for competition between the two for the respect or favor of the student. It should, instead, broaden understanding and appreciation of divergent performance.

Certain students may also benefit from simply witnessing and working with a non-school identity in a school setting. This may be one way to extend or break down the walls of the school with a minimum of confusion and expense. The student may also benefit directly from the increased time that the regular teacher may have gained through having another person around to share the load.

The art teacher may of course expect to benefit from all which

benefits his students. There is also the value of the good publicity that can mean so much to the development of an art program. The increased attention of administrators who suddenly become art conscious in response to local news and talk is always a welcome opportunity for developing understanding and support for the arts. It may even be that some old spark of creativity may come to life and result in the art teacher's renewed dedication to his own work. Too often art educators can get to the place where they no longer practice the very things that brought them to their positions as art teachers. It is a sad thing when a painter stops painting.

The administration may benefit most from the communication vehicle that is provided by such an intermediary. It may be the principal's or the superintendent's first comfortable opportunity to talk about what is going on in his school or school system's art department. After all, it is hard to talk about something that may be remote, mysterious, or unimportant to oneself.

Both the school and the community gain from any important facet of its educational program. With the artist-in-residence there may be new opportunities to broaden the scope of the art department, as artist or art teacher works with adults in evening classes, speaks to civic groups, gives demonstrations, and helps individuals with their creative work. Other teachers in non-arts areas may be encouraged to relate art to their own subjects, involving the resident artist, the regular art teacher, or students, for discussions, presentations, demonstrations, or panel discussions. Some teachers may even borrow some of the art programs' methods for classroom management, evaluation, and motivation.

These are only a fraction of the values of the artist-in-residence. The implications of all of this are especially pertinent to the learning experience of early adolescence where models can mean so much. The middle school and junior high school art programs have too long been the forgotten areas, where educators have tried to mix high school personnel and concepts with a dash of elementary, and expected to have instant middle school or junior high programs.

The early adolescent has special needs in several areas, one of them being self-image development. Art has always spoken directly to this issue. The resident artist is one powerful method for increasing the effectiveness of a program critical to the development of our youth and our society.



Behavioral Objectives

Faced with accountability, many art educators are designing programs which are carefully structured for the attainment of definitely stated objectives. Such an approach calls for clearly defined goals, content designed to lead to the desired goals; lessons and units which have a logical sequence of progression; and methods of implementation which will lead effectively to the desired objectives. Evaluation is of course based upon achievement of the predetermined goals.

One aim of this strategy is to plan for the student's total art program, through the grades, so that there is sequential development throughout his education. At the same time, specific goals are designed for individual units of instruction. The overall aim of behavioral objectives in art education is to make the art program more effective and to assure that art experiences through the grades are logically arranged for maximum skill and concept growth.

GOAL-SETTING

Goal-setting begins with an over-all look at the purposes of the total art program and the designation of a terminal goal which states the desired affect the program is to have on a child's behavior during and at the end of a period of time. Once the terminal goal has been established, segments of the program can be broken down and educational objectives determined for these segments.

Behavioral objectives provide a further break-down. They are communicative statements describing proposed changes in a learner which state what the learner will be able to do (after the proposed experience) that he could not do before. Behavioral objectives are specific and answer three questions:

What will the learner be doing? Under what conditions will he be doing it? How will he know when he has achieved success?

GOAL SETTING CAN ACCELERATE CREATIVITY

Although behavioral objectives specifically state desired changes in the learner and set up conditions of fulfillment, they need not stifle non-predictable learning increments which occur during the experience. In fact, they tend to foster new involvements because of the depth of awareness into which they take the learner. They can be written to promote full individual expression, arouse curiosity, and incite a desire for further exploration on either an individual or group basis. However, the use of the behavioral objective approach has the advantage of providing a tangible means of forming building blocks for the learner to use as he moves into higher planes, helping him gain insights into unknown realms and go farther than he would ordinarily go by more nebulous methods.

Behaviors are the real goals of education. Robert Mager defines behaviors "as any visible activity displayed by a learner." Behaviors are overt and visible. They do not refer to some inner attitude or incubating experience which cannot be observed. They are brought about by the influence of mediating variables and the mediating variables arise from behaviors themselves, thus the cybernetic cycle of human behavior is in continuous motion with mediating variables being cumulatively formed and altered as a person interacts with his environment.²

It may be added that the failure of school programs to affect non-school behavior is due to the failure of school systems to include critical empirical interactions. School work is generally limited to a verbal exchange, with a limited amount of sensory perception and with almost no real empirical feedback from attempted adjustive behaviors based on the use of what is learned.³

Art experiences, by their very nature, allow a real vent for the cybernetic cycle to operate. It is logical to conclude, then, that an art program planned to operate behaviorally would include learning situations which provide:

- 1) something to perceive,
- 2) something to make,
- 3) something to interrelate to other learnings and to induce the learner to apply his learning to real life situations,
- 4) something to evoke the formation of opinions and the making of judgments (evaluation) on the part of the learner.

According to Asahel Woodruff, behaviors are the real goals of education. He describes a human being as a true energy system, whether viewed in terms of its total biological operation or merely in

terms of the less comprehensive cognitive behavioral operations within the larger whole. Education is aimed particularly at the cognitive-affective portion of the whole.

The school environment interferes seriously with the operation of the full cognitive-affective cycle and thus rarely succeeds in shaping the non-school behavior of students. If we mean to have formal education affect out-of-school behavior, we will have to find ways of changing formal educative patterns so they become like out-of-school situations in that they are capable of activating the critical parts of the behavior cycle but *do it with greater purpose, selectivity, and effectiveness than random out-of-school behavior*. This is actually the crux of most of the reforms now underway in education.⁴

Shown below is a specific behavioral objective involving (1) perception (2) manipulation of tools and materials (3) making relationships (4) forming judgments and applying learnings to a life situation.

Do	involve this aspect of art	use	fulfill these conditions
Create →	a work of art which has one or more chambers containing something inside →	using your own choice of materials or techniques → (Some suggestions are: • clay relief • cavity cartons for assemblage • box sculpture • construction • paper sculpture • mache relief • unit construction • grottoes, niches, rooms, dioramas • other)	<ul style="list-style-type: none"> • making a piece of two or three dimensional art which stems from the sentence concept: WHATEVER IS PLACED INSIDE A SHAPE OR A CHAMBER CAN BE "TAILOR-MADE" TO "FIT" THERE. • writing a statement, one paragraph in length, telling why you consider the contents of your box "tailor-made." • telling how this conceptual statement could apply to objects in the environment: rooms, buildings, etc. • "tailor-making"—re-designing the contents of the art room or some other available place which is a chamber.

Success is attained by fulfilling the conditions given above. Both affective and cognitive learning increments accompany and arise as the designated conditions are fulfilled. The objective is written to arouse and stimulate learning increments, not curb them.

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Teaching Art as a Discipline

When we speak of a discipline, we think of rules, principles, and organization. Webster's definition of *discipline* is: to develop by instruction and exercise; a system of rules affecting conduct or action. The word "discipline" has had a very similar meaning when applied to art. Generally, teaching art as a discipline implies that we have a basic body of knowledge or a set of rules or fundamentals of art upon which we can base our curriculum. Teaching the "discipline" of art has been and still is a very common teaching procedure in the schools.

Modern Western society's idea that there are fundamental and basic principles of art has its roots in the Greek civilization with the Platonic philosophical position that there were objective truths and "ideal" beauty. Once this was accepted, a body of rules could be developed so that artists and the public could strive toward this end. As society developed a body of knowledge surrounding the making of art and what is considered "good" art, there emerged various systems for transmitting this knowledge, such as the apprentice system and guilds of the Renaissance, the academies of the post-Renaissance, and the art schools and universities of the present.

The traditional fundamentals of art grew out of two major concerns of Western art. These were. (1) naturalistic representation and (2) aesthetic quality or composition and design. From the Renaissance through nineteenth century Impressionism, one major emphasis in the visual arts was naturalistic representation of traditional subject matters such as the human figure, landscapes, and still life. Essential to the successful representation of these subjects was the need for knowledge and skill in portraying three-dimensional space and objects in a flat drawing or painting and in representing the structure, color, and texture of the human figure. Out of these interests and needs artists discovered and developed basic knowledge and skills relating to 1) linear and aerial perspective to represent space, 2) chiaroscuro or light and dark shading to represent solid, three-dimensional form, 3) anatomy to represent the human figure, and 4) color and oil painting techniques to represent the

colors and textures of the human figure, especially the skin, hair, and eyes, and of landscapes and still life objects. This considerable body of knowledge and skill was developed over centuries and continues with us today as a long established tradition in Western art.

All of the preceding fundamentals emerged from a concern for naturalistic representation. Parallel to this was a second concern regarding aesthetic quality or composition and design. Through several centuries, different artists explored various facets of composition and design as applied to various art forms and subjects. Out of artists' direct experiences with these concerns, and artists', art teachers', art historians', critics', philosophers', and others' analysis and reflection on matters of composition and aesthetic beauty, there developed a growing body of knowledge and understanding regarding certain elements and principles which seemed to be involved in the creation of art that had aesthetic quality.

This concern for aesthetic quality did not involve the representation of subject matter or content of art but dealt with the aspect of beauty of the art object or its *form*. More specifically, the basic visual qualities or elements of which any art work consists, such as color, line, texture, form, and shape, were used not only to represent subject matter but also to look pleasing for their own sake. For example, the artist used colors not only to represent various objects in a landscape but also to look pleasing just as colors. Of course, creating pleasing colors or other visual elements involved the creation of effective relationships among these elements. For example, artists were concerned about relationships which promoted such qualities as variety, unity, and dominance and subordination so that, in addition to merely representing subject matter, their works were visually beautiful or aesthetically pleasing because of the intrinsic qualities of the visual elements and relationships themselves. Aesthetic qualities such as these were an added dimension of the work different from naturalistic representation per se.

In summary then, that body of knowledge and skills which has developed for several centuries and which is considered basic for both naturalistic representation and the creation of aesthetically pleasing qualities and relationships is today regarded as the traditional fundamentals of Western art.

Of course, the fundamentals as briefly mentioned above only touch on their broadest aspects. As these fundamentals have actually been taught for years in art academies, professional schools, universities, and public schools, they have been further reduced to various types of specific items of information and learning exercises.

Regarding the fundamentals of naturalistic representation, the following are representative:

Basic rules and principles regarding one- and two-point linear perspective such as horizon line, vanishing point, and eye level.

Problems and exercises related to these such as the drawing of cubes, pyramids, and cylinders and of buildings and linear aspects of landscape such as roads, tracks, and fences.

Rules regarding aerial perspective or how color changes are effected by distance.

Chiaroscuro or light and dark shading involving such basics as light and shade, cast shadows, reflected light, highlights, and halftones.

Exercises in the black and white representations of these qualities, drawing from cubes, cylinders, and spheres, and draperies exposed to various kinds of lighting such as side, front, and back lighting.

The study and drawing of human and animal anatomy from other drawings, plaster casts, or live models, including natural appearances, underlying muscle structure and relationships, correct proportions, and specific body parts, such as eyes, fingers, or feet.

Drawing or sketching the human figure with such approaches as gesture, contour, and mass.

Knowledge relating to various aspects of naturalistic color in varying kinds of light including such concepts as local color, violet shadows, and hue, value, and intensity changes due to lighting.

Knowledge and exercises concerning the understanding and representation of naturalistic textures such as velvet, bark, glass, and foliage.

Basic tools, materials, and procedures associated with all of the major art media such as pencil, charcoal, watercolor, oils, block printing, ceramics, wood and stone carving, and clay modeling.

Regarding the fundamentals of aesthetic quality or composition and design, the following are representative:

Visual elements, e.g., line, shape, form, value, color, texture.

A variety of problems and exercises to develop knowledge, understanding, and sensitivity to the nature and potential of the various visual elements such as: (1) kinds, qualities, and expressive potential of lines, shapes, and textures, (2) aspects of form or mass, (3) light and pigment color theories, (4) color systems such as Prang or Munsell, (5) the color wheel and color sphere, (6) value and intensity

scales, (7) tints, shades, and tones, (8) color harmonies, e.g., complementary, analagous, and triad.

Visual relationships, e.g., size, scale, proportion, direction, and interval.

Design principles, e.g., variety, unity, dominance and subordination, harmony, contrast, rhythm, repetition, balance.

Basic qualities and procedures associated with various art media and tools, e.g., clay, oil paint, ink and paper, modeling tools, brushes, pens.

Fundamentals of representation and design such as the foregoing have been elaborated, refined, and codified in various ways through the years by artists and art teachers producing a nearly endless array of variations. An examination of current art curricula throughout the United States today would reveal some programs based largely on these fundamentals. However, some major challenges to these traditional fundamentals and to the whole view of art as a discipline emerged in the first half of the twentieth century.

For various reasons, there developed a new point of view regarding art, its nature, and the sources and methods for approaching it. In the past, the traditional fundamentals of art were developed and understood from the point of view of the art product and a strong concern for various forms of representational art. However, in the early twentieth century with the development of psychology, sociology, anthropology, and related fields, the point of view of many in art began shifting from a concern for art products to a concern for the people creating these products—the artists themselves.

For the reasons just mentioned and many others, concern for art as a discipline with traditional, constant fundamentals and a hierarchy of knowledge and skills was deemphasized, changed, or discarded. For example, there was a gradual deemphasis in art classes of certain traditional art exercises such as color wheels, perspective and shading exercises using cubes, cones, and cylinders, and anatomy drawing. Such fundamental exercises have by no means fully or perhaps even largely disappeared from schools even today. But, for the past several decades there was in varying degrees a gradual replacement of such fundamentals with what might be considered new fundamentals or, at least, basic concerns which were thought more essential to art and to child growth and development. These concerns stemmed from a focus on the artist and the art process rather than the product. What knowledge, sensitivities, and skills resided in the artist and the child as artist? Some of the more prominent qualities emphasized were (1) self-expression,

(2) creativity, (3) aesthetic sensitivity, and (4) sensitivity to art materials.

Though the above qualities are not usually referred to or even thought of as fundamentals of art, it does appear that they are considered very essential by many artists and art teachers today. Certainly, these qualities are not totally unrelated to traditional fundamentals, although some such as creativity and self-expression were not traditionally considered fundamentals of art. In any case, these qualities collectively do represent a shift in point of view and direction of art education.

Though the above emphasis continues today in many schools, we find in the last decade another emerging emphasis, back to the direction of teaching art as a discipline. This renewed interest in teaching art as a discipline can be attributed to a number of factors, among them the utilization of science and technology in art. This has provided art with many new tools, and it has become progressively more difficult for a young artist to create without first having basic skills and knowledge of media, technology, and its potential. For example, the many varieties of plastics, neon and fluorescent lighting, film, and electronics being utilized in current art demand some degree of discipline and skill in their use. Art schools are responding to these demands with various kinds of technical seminars and workshops.

Secondly, the sixties brought a renewed interest in expanding the domain of art education from a studio production to include art criticism and art history as well and to teach these domains as disciplines with a specific body of knowledge and skills to be mastered by students at their given level of understanding. A major impetus for this new emphasis was Sputnik with its resulting academic emphasis in American education, and another was Bruner's discipline-centered notions about education.

Another major factor for a shift to a more discipline-centered approach in art education is the general movement both within and without education for accountability, competency-based instruction, and behavioral objectives.

While the direction and emphasis of teaching in art have changed, there seems little doubt that knowledge of the past, an understanding of technique, and a development of skills in art will continue to be important. However, it has become clear that tradition and rules can never be more important than how they are used and the persons using them. Teachers of art and their students must learn to recognize their own unique vision and then acquire the knowledge, skills, and techniques necessary for its creative expression.

At the junior high school and the middle school levels, some aspects of the art program, whatever its emphasis may be, are nearly certain to be discipline-related, as there is need at the early adolescent age

for students to gain some understanding of the elements of art and the principles of good design, and to develop drawing and painting skills as well as techniques which will enable them to express ideas effectively in graphics, ceramics, sculpture, weaving, and other media. In addition, both the junior high and the middle school art program should include some emphasis upon understanding and experiencing works of art of other styles and cultures, forming judgments about works of art, and understanding what art is as a means of expression, as a discipline separate from but related to the other arts and other subject areas.

In recent years there has been a discernable trend toward art programs which are largely discipline-centered. With the stress upon accountability and recent emphases upon behavioral objectives in art, these programs tend to be carefully structured, designed as a progression of activities and projects which aim to provide a growing knowledge of the elements of line, form, shape, color, texture, and movement in the visual arts and of the principles of good design. They likewise generally stress the students' developing ability to acquire skills and techniques which will broaden his creative range and enable him to achieve more fully realized art forms. The discipline-centered program at the junior high and the middle school level stresses also a study of works of art of past and present styles, the ability to see and understand, analyze, and evaluate many kinds of art, and to form adequate and sensitive judgments about works of art and other manmade objects. Such a program often incorporates the study of art criticism and the consequent formation of standards for the evaluation of works of art.

The discipline-centered art program offers a distinct body of knowledge to the student. It is principally academic and conceptual. It can be valuable as a strategy provided the individuality of the student is nurtured and emphasis is placed as much upon his personal feelings and responses, his unique ability to express and to create, and his capacity to experience in a direct and vibrant manner. Such a strategy depends for its value, upon the sensitivity and wisdom of the art teacher.



The Interdisciplinary Program

I

Alternative instructional and administrative formats are increasingly replacing the familiar inflexibility of junior high school programs. Open classrooms, modular scheduling, and team teaching are labels identifying some of the more prevalent options to practices common in past and present classrooms. Enlightened educators have long recognized the need to reassess those attitudes and practices which have long served so well. In doing so, they discover that traditional scheduling and instructional patterns are very often inadequate for contemporary needs.

The social revolution of the past decade and the overwhelming increase of information in every area of study are realities that educators can no longer ignore. As never before, external forces are breaching the walls of institutionalized education, and those committed to the maintenance of public schools can no longer assume that "more of the same is better." Students, with increasing support from their parents, no longer accept teachers as a repository of all that is worth knowing, and any classroom or school hallway gives evidence that rules are to be challenged before followed. Technological advances add further stress on curricula as they provide tools and resources which often intimidate instructors or find them unprepared to profitably utilize. Consequently, learning as an arbitrary, isolated activity with an ill-defined purpose is simply being rejected with visible passion. If current junior high school curricula are being challenged for their adherence to the status quo, one should not be surprised to find that an element prevalent in any alternative plan is flexibility—the opportunity to modify or change instructional practices as needs dictate.

Art educators are facing an unprecedented challenge and opportu-

nity as the redefinition of curriculum and instruction accelerates in junior high schools. It is unfortunate that too many art teachers, when responding to proposed changes, pay them lip service but little else. If curriculum is restructured, their familiar contribution becomes one of relabeling classes and stating program objectives in the vernacular of the new direction and then continuing practice as before. Fortunately, this hypocrisy is decreasing as more and more art teachers and curriculum developers exhibit the courage to test new program strategies and, in doing so, discover that the concerns precious to art education are enhanced through collaboration. This collaboration is the essence of interdisciplinary programming.

By definition, interdisciplinary programming is the involvement of two or more academic disciplines in a common purpose. Though all areas of study can claim a common purpose in a general sense, interdisciplinary programming specifically deals with developing teaching strategies which promote discernible connections between disciplines. In doing so, emphasis is given to:

The Teacher. Interdisciplinary programs occur only when perceptive teachers and administrators realize that much can be gained by crossing disciplines. Once this realization is translated into action, there is an immediate conflict between what is ideal and what is real. The most critical consideration when instituting a new program must focus on the people who will be teaching it. To be effective, interdisciplinary programs cannot be mandated. If this is done, they are simply subverted once the classroom door closes. The hallmark of these programs is team work, and the teaching staff must be fully involved from the beginning in the development of an interdisciplinary arts curriculum. Careful and thorough attention must be paid to the aspirations and apprehensions of each team member. In-service workshops, seminars, visits to view functioning programs, and positive counseling on a one-to-one basis are very effective **ways** to establish a vital, positive teaching team. To coerce, intimidate, or arbitrarily assign staff to participate in these programs invites disaster. A sympathetic attitude toward cooperative teaching must be established above all else. Attitude is the most important denominator common to any interdisciplinary arts program. It is the one factor which permeates all instruction.

Redundancy in Instruction. How many have suffered untold hours of boredom, had their patience provoked, or been outright insulted by teachers who assume students know little which would be pertinent to the subjects they teach and feel impelled to "start at the beginning?" Communication between disciplines does much in eliminating the aggravation experienced by students and the time lost by repetitive

lessons. An obvious example of this is the instance where the principles of design are taught in art, industrial arts, and home economic classes. By working together, teachers of these subjects can determine content acceptable to all and decide the area in which it can most effectively be handled. Other teachers are then able to relate this instruction to their subject matter when and where it is appropriate as well as gain time for other constructive uses.

Timing. By the coordination of units of study between disciplines, students are able to more effectively apply information acquired in one class to another. It would certainly be inappropriate for a history teacher, while in an alliance with an art appreciation course, to be discussing Egyptian civilization while the art classes were "up to" Impressionism.

Subject Matter. The major fear that art teachers have as they consider interdisciplinary activities is the loss of their professional prerogatives in deciding what is to be taught and how. This is not only unique to art teachers, but to any who are committed to their subject. Though there are compromises necessary in any interdisciplinary arts curriculum, they are certainly no more than those made under traditional patterns. The potential of becoming a full partner in the curriculum, of diminishing contradictory or redundant lessons, having access to greater resources, and enjoying reinforcement—both attitudinally and materially—from other disciplines can far outweigh the disadvantages of compromises necessary in an interdisciplinary program. This is especially so when art teachers are involved in its construction. The myth that a subject becomes mongrelized is quickly dispelled as it becomes apparent that a fundamental purpose to interdisciplinary programming is to enhance and expand the relevancy of any body of knowledge, not change it.

Sharing Resources. Such items as audio-visual materials, the expertise of teachers, facilities, and tools are frequently applicable to several disciplines. Also, for cost-conscious administrators, this becomes a potent argument for interdisciplinary programs. Obviously, there are countless opportunities to demonstrate the relationships between subjects by the simple act of sharing.

Facilities. Ideally, art rooms and staff should be located near their kindred elements in an interdisciplinary arts program. The mere fact of geographic proximity goes far in allowing for the spontaneity in teaching and common utilization of resources that is so desirable in these programs. In establishing a physical space relationship, a visible,

cohesive identity for the program occurs which is psychologically valuable for both teachers and students. Further, the incidental learning which occurs by seeing what your neighbor is doing cannot be under-rated. Obviously, classrooms that are already established are difficult to move, but plans should be developed to promote remodeling or to serve as guidelines for new buildings. Well thought out and prepared recommendations have a surprising impetus in bringing about changes in facilities.

Remaining Flexible. Schedules and units of study should not be chiseled in stone. The program must be under constant scrutiny and modified whenever new information appears, better teaching strategies develop, or current events affect areas of study. As change occurs, mistakes are inevitable, and they must be tolerated if growth is expected.

Interdisciplinary programming is one of the foremost responses to demands for curriculum change at the junior high/middle school level. In fact, support for such programming in the form of accommodating schedules, teaching assignments, and physical resources is inherent in all the alternatives to standardized instruction and scheduling practices which isolate areas of study. The purpose of interdisciplinary programming is antithetical to specialized instruction remote from other interests. This, interestingly enough, comes full circle to the origins of art education in the public schools.

In his book *Growth of Art in American Schools*, Fredrick Logan establishes the introduction of art activities in public schools of the early 1800's as supplemental to disciplines such as writing and industrial education, a condition which would exist for decades.¹ In this century, an especially significant effort in integrating the arts with industry, literature, music, and the theater occurred at the Bauhaus in the late 1920's and 30's.² The impact of this German school of art and design is with us yet. Another important effort in the 1930's was the Owatonna Project.³ This was an intensive operation which saturated a middle sized mid-western community and its schools with art instruction predicated on the theme of "Art a Way of Life." Obviously, the notion of interdisciplinary art instruction is not new.

II

Several basic orientations dominate current interdisciplinary curricula which embrace art instruction. These are:

Humanities. This is a very academic approach with social studies placed at the center of instruction. Visual arts, music, literature, and

theater arts instruction lend reinforcement to a chronological study of man and his social, economic, and creative development. Minimal emphasis is placed on actual student involvement with art experiences. Humanities programs are often staffed with a head teacher who coordinates classes and presents the "core" instruction—usually history. In-depth information on the arts is then presented periodically by specialists whenever the coordinating teacher deems it appropriate. Also, in some of these programs, the pattern exists where instructional decisions and duties are shared equally by a teaching team.

Unified/Related Arts. An integration of activities in the areas of art, home economics, and industrial arts is fundamental to these approaches. Typically, emphasis in each area is upon structuring activities which will relate to prior and future experiences occurring in the allied areas. For example, in industrial arts, students would manufacture silk screen frames and platforms. In art classes, the same students would develop designs and print materials with these units. The materials would then be stitched into garments in a home economics class. These programs are project oriented, maintaining the belief that there is no substitute for actual experience. In most instances, team teaching is the instructional model for Unified/Related Arts programs. Each member in the team has an equal period of time for instruction in their discipline, but curriculum decisions are a joint effort.

Allied Arts. This is a recently developed approach to interdisciplinary arts instruction which endeavors to establish and study principles of painting, sculpture, architecture, literature, music, and any other art form such as dance and theater which exhibits similar artistic principles. These principles are identified in Missouri's state Allied Arts Guide as subject, function, medium, elements, organization, and style.⁴ In essence, it is expected that as students come to understand these principles, their ability to respond to, participate in, or produce any art form will be enhanced. As with Humanities, this is fundamentally an academic program. Contrary to the preceding approaches, this type of program calls for a single teacher, knowledgeable in all the areas mentioned. Advocates of Allied Arts programs recognize the problems endemic in teaching teams. They propose that a single "renaissance" teacher eliminates such negatives as a dominating team member, contradictory information, unequal preparation or participation, and the passive resistance of those who are assigned program responsibilities because they are "the only ones available."

The descriptions do not presume to illustrate all the nuances peculiar to any of these basic approaches. It is rare to identify any two programs which are exactly alike in philosophy, structure, and content.

In one midwestern state, a rough survey was made to determine the number of school districts offering interdisciplinary arts programs. Over ten percent of the schools in the state indicated such programs were being offered, but when the nature of their offerings was examined, no two were structured alike. Further investigations would continue to reinforce the fact that interdisciplinary arts programming has not crystalized into a prescribed methodology and it would be futile to illustrate an "ideal" model. This circumstance alone suggests why the interdisciplinary approach to curriculum development is so attractive. It encourages programs to establish relationships between disciplines which are tailored to the unique instructional skills, interests, and resources of a given school.

III

Advocates of interdisciplinary programming should not assume that it is the panacea for art education. When all is said and done, art teachers and their kin must still answer the question: "If students spend a given amount of time in this type of program, how will their behavior be modified?" All of the program orientations described emphasize cognitive learning. Subjects are treated as bodies of knowledge that are organized to provide activities and experiences which are related to specific goals. Interdisciplinary programs presume to be more efficient in doing this, but there seldom is a fundamental change from prior attitudes regarding subject matter.

Arthur Efland states: "The individual's behavior is more often the result of how he feels about an issue, an object, or an event than it is the result of what he knows."⁵ If values and attitudes are inherent in human conduct and intrinsic in the response to any experience, can arts educators afford to leave the development of these to chance? Efland further says:

When an educational system measures its efficiency and places primary value in its cognitive output, it cannot complain when its students "drop out" or "turn off" because they lack a basic commitment to the values and beliefs within the culture. The school which fails to attend to the transmission of the culture, including its values and beliefs, loses the right to complain when students develop life-styles counter to those of the core culture. Having divested itself of these concerns, society may have reaped an unsavory harvest. The cognitive gains of the fifties exacted their toll, and it is no wonder that many younger students now raise the question of relevancy. The fact that so many potentially capable students are deeply disturbed by the

*emptiness of their educational experience coupled with the fact that they do not perceive it leading them toward personal fulfillment or toward a social order that is more humane, suggests that the cognitive revolution has run amok.*⁶

He then suggests the need for "a kind of education in values or attitudes where teachers would attempt to influence the aesthetic preference held by students."⁷ And this is the heart of the issue; arts educators, as they develop curricula, must give equal attention to practices which consciously promote affective learning, i.e., aesthetic education.

It is significant that aesthetic education does not conflict with concerns for cognitive learning but rather compliments it. David Ecker maintains: "Deeply felt experiences both of the creative process and the aesthetic response to art should be the overall objectives of art education for the seventies."⁸ That both cognitive (process) and affective (aesthetic) learning must be concurrent in an arts curriculum engenders little argument, and the implications of aesthetic education being a full partner in an interdisciplinary arts curriculum are exciting.

Cognitive learning does not necessarily cross disciplines in that it centers on the acquisition of skills and knowledges directed toward a specific goal. On the other hand, aesthetic education is a conscious consideration of feelings, beliefs, and values which are neither exclusive to, nor remote from, any body of knowledge. They permeate all human conduct. If this awareness becomes translated into curriculum strategies and becomes intrinsic to instruction in interdisciplinary arts programs, there will exist an element of unification that is both relevant and profound. Jerome Hausman, in addressing the issue of aesthetic education as a factor in curriculum building, bluntly states:

*It is interdisciplinary. Art forms involve differing sense modalities and hence offer many possibilities for understanding and insight. There should be the readiness to deal with the visual arts, music, dance, drama, literature, multimedia, and other forms, in a manner that related their meaning. Of course, we would continue to pay attention to craft and technique. Modes of expression—media, instruments, tools, and so forth—impose their unique requirements upon the artist. What is important to note is that differing forms of expression and realization may be used to inform each other.*⁹

Serious efforts have been undertaken to establish guidelines for aesthetic education. The Central Midwestern Regional Laboratory (CEMREL) has drawn upon the best current thinking available from all disciplines on the subject and has produced an important volume proposing guidelines for aesthetic curriculum development.¹⁰ Attention

given this topic is diverse and intense as strategies are developing to get at the "gut" issue of redefining theory into practice.¹¹ Ecker's article, "Playing the Aesthetic Education Game," addresses this very issue, and resources for aesthetic education are becoming available with CEMREL again taking leadership in this area. Whether commercial, individual, or foundational, all efforts stress the interdisciplinary ramifications of aesthetic education.

Thus, aesthetic education holds great promise for overcoming the one dilemma that haunts anyone contemplating an interdisciplinary arts program—how can heretofore autonomous teachers and subjects be integrated without threatening the integrity precious to each. Any philosophic orientation could be accommodated and the perversion of subject matter be avoided by recognizing the humanizing attributes of an aesthetic education as the truly unifying factor in all learning.

IV

Interdisciplinary programs are especially pertinent at the junior high/middle school level. They are natural bridges between the self-contained (and thereby unified) classrooms of the elementary school and the specificity of high school programs. These are the years when students begin to consciously seek and identify relationships in all that they encounter. They are impatient to test those skills and knowledges acquired earlier, and judgments are made which affect all future decisions. Their emerging independence, both intellectually and personally, is quick to cast aside experiences that are irrelevant to them.

Interdisciplinary programs which occur as structural innovations only are destined to fall short of their potential. Any curriculum which continues to promote isolated project-oriented instruction and leaves the development of interpretive and critical skills, attitudes, values, and relationships to chance during these critical years is indeed vulnerable. The opportunity these programs provide for initiating fundamental changes in theory and practice will require perceptive, sensitive handling, but the benefits realized by students through a truly relevant education will be well worth the effort.

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- 11 The Public Schools of Brookline, Massachusetts are one example of this. Its K-12 interdisciplinary Unified Arts program (art, industrial arts, home economics, and music) is establishing aesthetic education as the unifying element in its curriculum. This is occurring through faculty in-service training, the utilization of consultant services, and in the organization of instructional strategies and scheduling practices which are being complimented by facility redefinition throughout the system.

The Quality Art Program

Strategies for the teaching of art are essentially ways of planning—of forming art education around some basic emphasis. In the student-centered strategy, for example, the total program is built about the needs, age level, and nature of the students; materials, curriculum, and teaching approach are all governed and determined by consideration for the child. In each of the strategies just presented, the art program evolves out of the emphasis, whether it is the professionalism of the artist; the qualities of materials; perception; the history of art; or whatever. Behavioral objectives present a more closely predetermined structure which governs each aspect of art instruction throughout a grade level and generally all along the educational continuum.

Each strategy can be handled in endless ways, of course. The approach can be preplanned with precision, or it can be intuitive. Whether it results in quality art education is another matter, however. For the experiential approach, the perceptual strategy, the student-centered approach, and all the others, can result in either outstanding or poor art education. Having an emphasis does not assure outstanding teaching, nor does a carefully structured plan toward a predetermined goal guarantee excellence. One must then ask: What are the basic essentials of quality art education?

Art education must contribute to the individual as a unique human person. Every aspect of the art education program, whatever it is, must be concerned with each student's unique self, his inner feelings, his particular background of experiences. It must be dedicated to nurturing his ability to experience with insight and feeling and to respond. The works of art he creates must be truly his own, and the art instruction given him must help broaden and deepen him, helping him to be what he truly is, making his own particular life more vibrant and sensitive, so that because of art he will always be more deeply human and more fully alive.

Art education must be concerned with creativity. The making of an art form—a wire construction, a painting, a weaving—by a student should be a matter of creating a new, highly evocative thing, rich in sensuous qualities, arising out of the student's own involvement with the world and out of his feelings and insights. Also, the experience of works of art—a Cézanne landscape, a Hans Hoffmann oil, a sculpture by Marini—should be a creative experience, in which the student gives himself to the work, communes with it, and is moved. The teacher must present works of art in a way which will lead the individual student to find such a creative, personal relationship with them.

The outstanding art program depends not upon materials, but upon how high one reaches with them and how deeply he is moved in the experience itself. The art teacher should present materials in a way that students come to experience them sensuously, discovering the inner spirit of the particular material: the rhythms of wood, the translucency of a piece of paper, the grace of a brushstroke, the resonance of wire. It is not the variety of materials which counts, but the depth of insight and feeling one has in relation to them—to their sensuous richness: tensions, weight, texture, color, resiliency; to their surprises; to their qualities of swiftness or elegance or earthiness—their spirit. And it is the creative transformation of them by the individual, which counts. One can have ideal facilities and an endless amount and variety of art materials and a poor art program. Or an art program with a very limited budget for supplies can be transfigured into a dynamic, deeply meaningful program, in which students reach heights of creative imagination by the use of the materials they have.

The quality art program sees techniques in their right perspective: as means to expression. Materials and techniques are never ends in themselves—and having or stressing them does not necessarily lead to a poignant art form—or a quality art program. There is something deeper involved, something which comes from the being of the individual—and it is this which the art teacher must somehow reach and inspire in every student. If we believe in humanistic education, we believe in the inner “song” or “cry” of every human person, each in his own uniqueness; and the challenge of education is to lead this vibrance, which is man's inner being, into fuller realization so that it may have continual creative growth.

Art education should enable the student to experience the immediately sensuous. Art education for a humanistic society must involve the capacity to fully engage with the world, to deeply feel and respond. As Duke Madenfort has pointed out, much of education is conceptual, as is much of our everyday living; and art education, too, is largely

concerned with teaching the student to recognize, describe, and analyze elements in works of art, to evaluate works of art, and to master skills, all of which is conceptual learning, separating the person from the full experience of phenomena in their sensuous immediacy. An important aim of art education, and of all humanistic education, should be to enable the individual to be deeply moved by the experience of the immediately sensuous qualities of the world and of works of art. As Madenfort has stated, aesthetic education must be concerned with

*educating the student to experience the world as it is immediately given in all of its sensuousness: its color, form, sound, movement, taste, odor, temperature, texture, and so on. . . At the level of sensuous immediacy the student enters into a dialogue with the world and the multiplicity of diverse sensuous movements is fused into a new unity. As preconceptual phenomena, experience is one whole.*¹

Aesthetic education should lead the student to be able, through an attitude of "openness" and of full attention, to fuse the self with the world or a work of art, thus to vibrantly experience it. Art education should help answer this need. As Madenfort has said:

*Sensuousness is life itself and it is given as the movement of being alive; therefore it must be thought of as a way of "being alive."*²

The art teacher is the key to the quality art program. Excellent teaching comes first of all from what the art teacher is, within himself, as a human person. Only in his own capacity to feel can he lead the student to feel and to respond. Only if he can experience aesthetically, be deeply moved by participating in the beauty of the world, or intensely stirred by the vibrance of a painting, a sculpture, or music, can he lead his students to experience in a personal, vital way. In his own sensitivity as a person, the art teacher can develop sensitivity in others. In his compassion, he can move others to compassion. And only in a constant creative perfecting of himself, can he reach out to his students and move and inspire them to creatively grow to be finer persons.

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Chapter III

ART IN THE SCHOOL AND THE COMMUNITY



Art in the Middle School and the Junior High School

The Middle/Junior High School Student and the Art Program

Art educators have come to realize that much of the philosophy and content of the art program which was applicable and significant but a few years ago is no longer valid. For the art teacher of the middle and junior high school, and all who are concerned with the art program at that level, this means examination and change. It requires the willingness and the reeducation necessary for flexibility in both attitude and program.

Flexibility includes the ability to evolve with the students. Such evolving means beginning with the student where he is at this particular time in his life, and allowing things to unfold with him. It means respecting his right to be as he is by acknowledging the forces which have contributed and are contributing to his development. There have been significant changes in the nation's teenagers; and one must ask: "How have they changed?" and "What are the changes?"

Educational approaches that just prior to this time were unique to art (group activities, multimedia, dramatizations, filmmaking, etc.) are now a part of the regular classroom scene. The informality once unique to art has now spilled over into the other disciplines, making many of those classrooms and the teachers of those disciplines less rigid. Entering the art classroom today is not always a totally new, informal experience as it was a few short years ago.

A natural love for art for its own sake on the part of the students of this age bracket seems to have diminished. Students are not only more critical of the process of art work but of the product also. They appear to have been programmed by society, family, friends, and school, for instant results; and they know neither the pain nor the joy

which results from hard conscientious effort, struggle, and even mistakes.

It is also increasingly obvious that many seem to have missed an important part of their life as children—namely, *play*. Summer vacations have in many cases robbed children of their free time—the time necessary for dreaming and imagining as well as inventing. To enjoy a summer day as it unfolds is less a reality than in earlier years. Summer schools offer more art courses with less direction. Though many such art courses provide innovations in new settings, too many are simply filling in time rather than exposing new worlds for students to explore. Parks and recreation departments have students programmed at every turn. This, coupled with family pressure to “belong” and to spend time in a “worthwhile” manner, have robbed us of some of the dreamers necessary to creative accomplishment in our society.

The entertainment media, the plastic age, and the “discount store society” in which we live have made teenagers more critical of art and the nature of art. Typical questions from students are: “What good is it?” and “Why do it?” The need for practical purpose and the need to have “fun,” predominate. In essence, students do not see the relationship of art to daily living. Many go through good art programs without this lack of understanding ever changing.

It is unfortunate that the surge of craft and design shops across the United States appears to have had little influence and impact on the present younger generation or the families from which they come. As children, they are relatively unexposed to good design. Few schools have quality elementary art programs; most have none. Existing craft shops, studios, cooperatives, and guilds are still outdone by the roadside tourist trap, which reaches for dollars and not design. One cannot help but notice the difference between this and the example set by the homecraft shops throughout Scandinavia. Sponsored by the governments, and held to rigorous standards, these shops are frequented by the peoples native to those countries as well as by tourists. High quality materials, design, and craftsmanship prevail.

This movement, which began in the 1930's in Scandinavia, has had tremendous impact on the life style of the people and on the aesthetic lives of the present generation. Our individual enterprise system has not accomplished the same end. Teenagers passively accept the trivia of the market place, whether it be in book jackets or buckle boots. Too often if something is “slick” or “in”, it is accepted without question.

Though they are more mature physically and possess more knowledge than previous generations of teenagers, today's youth seem to understand less. The pride of accomplishment in themselves and in their work has disappeared. The ability to concentrate over long periods of time has given way to an existing restlessness. Does this stem from

a deemphasis on achievement and performance in the academy of disciplines? It is apparent that there is more inclination toward the assimilating of information and less toward invention and imagination.

Increasing divorce rates and further splits in American families as well as community breakdown contribute to more students coming to school in poor physical and emotional state. It is not uncommon to find students little loved and poorly fed and clothed. Teachers in today's junior high school art labs are fighting against greater odds in reaching children than ever before. To make an impact on their lives and to affect attitudes take much greater effort and ability. To instill the positive and combat the negative is an all-consuming task.

It is generally agreed that the young adolescent student is difficult to handle. Often as a result the requirements are minimized and expectations lowered. This results in less inspiring media, materials, and motivation, which in turn results in superficial performance. It is essential to expose junior high students to greater depth in art, to provide depth of content, more media, and more vital motivation and visual stimuli. Offering too little usually results in learning lethargy.

The art teacher should help develop attitudes that build both esteem for self and esteem for art. The art program should further the ability to feel, to use the emotions; and it should provide intellectual stimulation. It should help students gain respect for themselves as artists and respect for professional artists and the role they play in society. The art teacher must work with the will, the intellect, and the emotions of students, guiding them to realize that art involves a total person.

It is essential that the art teacher recognize students first of all as human persons in their own right. The teacher should make students aware of their own validity, and of the validity of their peers. He should help them value their own art work and the work of others, and lead them to realize that many various styles and approaches are acceptable and worthwhile.

It is important to reach students as *art* students—to help each individual recognize himself as a person who can make a strong personal statement through his art. The majority of junior high students can be strong as artists. The art teacher should help them realize that the art room is their studio, to be used as an artist would use his studio, with the same respect for tools and materials, the same impulsiveness or struggle for ideas and expression, the same daring to work beyond what is known and “safe”, the same incentive to push and extend horizons. The art program should provide basic media and a multitude of media in large enough quantity to allow for honest pursuit. There should be no hobbytype activities. All creation should be true expression and pure craft. Students should be serious; they should believe in what they are doing.

The young adolescent student needs a strong design background. Art teachers must realize that for the majority of these students, the junior high art class will be the last major exposure to art. Teachers are thus faced with educating for a lifetime of consumer tastes, a lifetime of attitudes and insights. Design concepts should be broken down to the simplest common denominators: pattern, repetition, variation, etc. These elements should be encountered in a variety of two- and three-dimensional materials, in much the same approach as that taken in the training of professional art students. Design can be approached through various topics such as nature, architecture, and ethnic culture. The art program should also include expression involving the human figure; students at this age level should not be underestimated in regard to graphic ability. Art experiences can extend into weaving, jewelry, sculpture, acrylics, drawing, painting, and many media of expression. Nearly everything which can be taught in an institution of higher learning can be taught or adapted to the junior high school level, with satisfying results.

The middle school and junior high art program should provide an understanding of self and others, and of the media and content of art. New worlds should open and horizons extend. Young adolescents can find art to be a vibrant and meaningful force in their lives, challenging their imaginations and abilities, and offering a way to feel and express and to be more fully alive.



The Role of the Art Teacher in the Middle School

Art is an exciting subject for children, because it is concerned with the personal, vivid experiences and feelings of individuals. It is dynamic, too, because it is involved with all of life: with human relations, family living, the community, ecology, communications, city planning, and even the question of what one wears to look his best.

One of the responsibilities of the art teacher is to make art exciting for students. This means that the teacher must love art and must really work at being involved in it himself. He must be vitally interested in the subject, not just part-time but all the time. He must love young people and must be able to relate well to them. Being exciting as a teacher means exploring, stimulating, creating, showing, and above all, listening.

The middle school years are a time in a student's life when concepts formed earlier begin to change. Some concepts are modified; some get stronger; others change completely, depending on past experiences, relationships with peers, the strength of the family unit, and the cultural background of the student. The teacher who listens sensitively can know what is happening in the students' world. He can create a classroom that is student-centered. He can better plan the art program so that it is sympathetic to the needs, interests, and capacities of the children and so that it will contribute to their growth and awareness.

It is important that the teacher listen to that student, too, who is strictly an "individual" because he is not a part of a peer group or because he has a negative attitude, a poor image of himself, or a meagre cultural background. The teacher can then plan an individual art program for that child—a personal, innovative program which will help him develop his capacities. For example, art experiences for him might best consist of the creation of junk sculpture from ball bearings, flywheels, and other mechanical objects; or dancing on a canvas with feet

dipped in color, to free his rigidity and to help him feel and express. The needs of the child would determine the kind of art experience most valuable.

Creativity is essential in any art program. It is the teacher's responsibility to foster and nourish the self-expression of each individual student. The atmosphere of the classroom must be relaxed, self-controlled, subtly controlled by the teacher, and conducive to work and to communication between teacher and students. The classroom atmosphere must never be chaotic. Creativity comes from the melding together of the students' past experiences and present insights; it is the art teacher who is the stimulating factor which makes it come about. The key is knowing when to leave students alone to develop their own expressions in their own terms. At the same time, the art class must be a time for learning, enjoying, and creating, never just a period for play or wasted time and materials.

The art teacher should make use of all possible resources for enrichment of the art program. He should go out into the community and find resources. He should discover people in the community who may be involved in creative work in the visual arts, and if possible find opportunities to invite them to visit the classroom. He should constantly seek visual aids, films, slides, and books. He should take the children to visit art museums and libraries, and to view architectural examples in the community. He should lead them on walks into the natural environment and show them how to discover and to feel. It is the art teacher who must broaden the horizons of children and let them find that art forms and aesthetic experiences are all around them, in their everyday world.

One art teacher in a middle school in the New England area built her art program around aesthetic experiences involving the senses. The children were first introduced to each individual sense: sight, touch, taste, smell, and sound. Through controlled situations in experiencing, each student became aware that ordinarily he was only looking at the world, but not really seeing it. He found that in order to experience a flavor, one not only tasted it, but also discovered its color and substance; that in touching a surface or a form, one could experience its substance, texture, temperature, and color. Creative projects included the use of many different media, such as pastels, water color, graphics, cut paper, and mixed media.

Projects included feeling things the student could not see, and tasting objects that looked alike but tasted different. The children designed peepboxes by using such materials as string, cord, yarn, mirrors, paint, and paper, arranged in a shoe box with a slit cut in the cover. The boxes were then placed in a strong light, to create an illusion or atmospheric effect which was sensuous and rich. Other experiences

included smelling liquids which the students could not see; and listening to records or tapes that had distinctive and varied qualities and effects.

Such sensory experiences proved very exciting and meaningful for young adolescents of the middle school level. They stimulated the thinking processes, sharpened perception, and developed finer differences in response. They helped the children verbalize, and make concrete statements relating to themselves. The students also were able to correlate these sensory experiences with academic knowledge in other fields of study.

For example, one group of students became involved in the study of the African continent, its peoples, and its cultures. Following their experiences in sensory perception, they created a 15' mural making use of vivid tactile experiences. Later in a study of color, they collected soda cans, cut off the bottoms, and using colored cellophane and plastic lace, created patterns to look through. This became the inspiration for a light and color study. At another time a study of ecology led to a "hunt." The students collected discarded objects and then designed them with glue into dynamic sculptural forms.

The art teacher in this middle school summed up her advice to future middle school art teachers as follows:

There are many facets for focus! Listen to your students; they give you direction! The beauty of teaching art is that it always relates to the individual. Be happy in your teaching. Show concern for your students. And for Heaven's sake, smile!"



The Role of the Art Teacher in the Junior High School

The junior high art teacher has a very unique position in the school program. The elementary curriculum is traditionally for all the students. It stresses self-expression, discovery-learning, and individual growth. Although there is a growing awareness of the need for aesthetic education for all in the high school curriculum, the tendency has been for art education to consist of an elective program, varying from a survey course to pre-professional training. What happens to the art program in the middle school and the junior high art curriculum?

The junior high art curriculum is in an "either-or" position, depending on individual school philosophy. It is sometimes part of the general education for all the students, sometimes an elective in the specialized education program. It may be part of general education in the seventh and eighth grades and elective in the ninth. In the middle school concept it may be required in the sixth grade and elective in the seventh and eighth. It may share time with another subject in the school curriculum, such as physical education or music. The solution to this varies. Art may be taken every other day, every other week, for half a semester or for alternate semesters. School population, facilities, and administrative preference determine the answer to this problem.

The student body with which the junior high school art teacher works is also a contributing factor to the uniqueness of the situation. Much has been written about the adolescent mystique. At the turn of the century, adolescence was recognized as a pre-adult stage. Today, however, since it occurs earlier and adulthood is most frequently prolonged, we might call its earlier stage a "pre-pre-adult stage". The factors causing this earlier physical and social development have been succinctly listed by Keniston:

. . . rising prosperity, the further prolongation of education, the enormously high demands of a post-industrial society . . . and a rate of social change so rapid that it threatens to make obsolete all institutions, values, methodologies, and technologies within the lifetime of one generation; a technology that has created not only prosperity and longevity, but power to destroy the planet . . . through warfare or violation of nature's balance; a world of extraordinarily complex social organization, instantaneous communication and constant revolution.¹

The aware junior high art teacher would also add the problem of drugs to this list. Such a teacher would be cognitive of the nature of the "prefigurative" or popular culture of the student population. To him, any so-called revolution of these young people can be viewed more as a revelation—of their slowly maturing and unstable stage of development. He gives good advice when he suggests acceptance of these adolescents for what they are, for why they are what they are, and for what they are in the stage of becoming.

The junior high art teacher must be a very professional person indeed. A chemist working in a laboratory with unstable conditions and unstable materials cannot predict results. An artist working with a medium "in flux" on a changing surface creates a "happening" or an experience which, although it can contribute to inner artistic growth, can never be predicted or duplicated. The junior high art teacher, however, is expected to teach art and produce results with materials and conditions that are constantly changing. As does the artist or craftsman, he must use the material at his disposal, which in this case is his particular group of adolescents, and perfect it to the ever-changing environmental and social conditions of our culture. A very important quality for the junior high school art teacher is, then, *adaptability*.

The outstanding junior high art teacher is an ecologist. Ever ready to adapt to the limitations of the school budget, this teacher has learned through experience to make the most out of available materials. "Busy-work" is not part of his or her professional vocabulary. There must be a meaning or a reason for what is done in the art class. Feldman's statement asking for "less art and more meaning"² is not as shocking when viewed with this in mind. Ecology in junior high art education calls for a refinement of teaching and a structuring of objectives in order to compensate for the other unstable factors.

Personal preference dictates how best to do this, but included in the art knowledges taught today should be an overall objective of awakening aesthetic responses to the visual world. This covers the

design principles applicable for use in the improvement of present and future environments, and the development of sensitivities toward man, his past cultures, arts, history, his present conditions, and his future survival.

The outstanding junior high art teacher is also a humanist—sensitive to the needs of the adolescent, enthusiastic, compassionate, searching, a model of inquiry, and yet disciplined. One of the greatest errors made in art education today is to teach without discipline—of self and students. It is an easy habit to fall into, but most particularly at the junior high level, it is fatal. Adding an unstable teacher to the other unstable factors can and does produce disorder.

Therefore, the junior high art teacher knows why he does what he does. A plan is made. But it is not rigid. Something that worked one year may not produce results again. This is where adaptability comes in handy once again. The plan is modified, and objectives are reshuffled to fit the present situation.

One of the most vital needs today in art education is for in-service re-education. The college programs are changing to be consistent with the times. The teacher who has been teaching for awhile must do the same. The outstanding junior high art teacher keeps up with what is going on in art education. This is difficult within a budgeted time schedule, but it is imperative for teaching success. Membership in professional organizations, in-service workshops, evening and summer classes are traditional ways of doing this. Many reference books are now available at reasonable prices or are on the shelves of the local public or university library. Some of the best ideas come from within, but seeing what others have done helps to light the spark. It is not necessary to jump on the latest bandwagon just because it is the thing to do. A good teacher uses discretion. He chooses carefully for feasibility according to self, student interests and abilities, and school facilities. Nevertheless, a good teacher keeps up with the times.

Such a teacher becomes by nature a humanist. The result is a mutual respect between students and teacher. When the teacher "cares" enough about personal education to keep up with the subject field, and "cares" enough about the students to become acquainted with their culture, the caring becomes reciprocal and shared.

Adolescents learn from example from those they admire. The development of sensitivities for stone or wood or paint or metal may be just the beginning of a love affair with nature. Caring is as much a form of the aesthetic experience as is creating. The successful junior high art teacher has taught his students to be concerned not only for their own art work, but for that of others, not only for self, but for others. Eventually this concern should carry over to other forms of societal living. Caring, every day, can become a way of life.

Teaching as a humanist involves treating every junior high student as a worthy human being. The students should, as often as possible, be a part of what is going on, and they should know and understand what the objectives are, with the hope that they learn to be rewarded by inner satisfaction rather than by grades. As long as grades are necessary, they should be open and understood by all concerned.

Opportunity for self or class evaluation should be offered. A grade is not a reward, but an indicator of the growth of knowledge and skill within predefined limits. Covert achievements have to be somehow translated into understandable terms. For verbal students this is easier. It can be expressed in a poem or a story accompanying the work of art. Other ways must be devised for non-verbal students. For these, a student arranged exhibit concerning a culture or a period of history would tell more than a written report. A student demonstration of movement and rhythmic patterns could be an effective means of pre and post evaluation of design knowledge. Dancing, pantomime, and simple light shows with a flashlight are indicators of awareness of kinetic expression. The junior high art teacher uses his qualities of adaptability to determine which methods would be most effective. This is difficult when handling a large class, but somehow a way is found to make each student feel his individuality within the group.

The teacher's enthusiasm and sense of humor must come into full play here as process and feedback work together. In a flexible situation such as this, it is continually necessary to practice and exemplify self-discipline. Unless an artist or a craftsman is a disciplined person, nothing is created. In a similar manner, an art teacher is disciplined to the extent that the classroom functions as a learning environment.

All classrooms have distractions or digressions that can be profitable growth experiences. Inquiry and discovery, for instance, produce the kind of skill and knowledge that becomes a part of the student's make-up. However, the junior high art class can have distractions which hinder learning. The good art teacher has eliminated most of these by creating interest in the subject or project and by making every student feel that he is important—to himself, to the group, to humanity. If this is at all possible in the school curriculum, it is in the arts. Here the teacher does not just sit at a desk and give an assignment, but moves about the class, as part of the group, giving and sharing advice and comments when needed and desired. The students in this situation know that the teacher cares and yet feel free to express personal preference to go on alone. Although goals have been set up, they are, as previously mentioned, open-ended and adaptable.

Students should have the opportunity to learn from one another and to evaluate one another without being destructive of values. Preference and opinions can be expressed and even debated without fear

of being wrong. Sensitivities toward painting and sculpture can be developed when the teacher introduces the concept of "original experience" with the art work. Here the design principles are not of prime importance. What is aesthetically viable is the "feeling" which created the work. The successful junior high art teacher leads the students to the stage where such interaction of sensitivity and response is possible. Feldman calls it a dialogue with art.³ The terminology is up to personal preference but the experiencing of this aesthetic interaction is part of artistic growth and within the reach of everyone to varying degrees. What is intrinsically valid is that an experience is reached by the student and an interplay occurs between his emotions and his interpretation of the emotions from which the work of art was created. True humanism results from these sessions and from the sharing of feelings and thoughts which have no stigma of right and wrong preattached. To the adolescent, being forced to conform to the schedule and standards of adult society's culture, such sharing makes the art period an important part of the school day. In a sometimes otherwise frustrating situation it is good to know that someone understands or that someone else has felt those special feelings that you thought were yours alone. This is as close to the basic fundamentals of humanism as can be attained at present in the school curriculum.

Even though it is easier to teach the class as a whole group, a junior high teacher who is very knowledgeable is able to permit a few with valid special interests to occasionally leave the mainstream of the class to develop a desired skill or interest. The secret of this is to bring the non-conformist back to the group occasionally to share what has been discovered. The sharing of learned experiences, both verbally and non-verbally, is still part of the art education process during the junior high years. Even the less talented students want someone to be interested in what they have done. Taking the time to find the meaning behind the expression may mean the difference between class cooperation and confusion.

The role of the art teacher has indeed changed. Historically, the emphasis has shifted from the 19th century goal of product-for-industry, to the 20th century progressive emphasis on the child, to today's present trend—the teacher as mediator and guide of the blending of the student and the product into a meaningful whole. Art should become a "life style"⁴ in the development of an aware, sensitive student—more responsive to himself, his abilities, his culture, his history, and the aesthetic potentials of his present and future environments. As Villemain has said:

Art no longer denotes things. It denotes a kind of behaving which may involve paint, music, architecture and the like. Art

*is to be understood as an affair of experience—or better still, it is experiencing.*⁵

The junior high art teacher can have an exciting part in developing this life style. It is exactly the kind of experience the adolescent is seeking. The answer for the pupils may not be the same as the one for the teacher, but that is part of the lively challenge of teaching in an ever-changing society. Art education to the aware junior high art teacher today means more than the immediate product of paint, wood, or metal. Art education is an experience of total human growth and art awareness—in the realms of cultural, environmental, and aesthetic education. Included in this growth is development of skills and feelings, of knowledge and know-how, of tolerance and sharing.

The outstanding junior high art teacher today has the professional pride in his or her role that has long been predicted by educators. The awareness of his task has brought this about.

In summary, it is possible to see that the junior high art teacher is in the middle:

- 1) of the exciting changes taking place in the adolescent's life,
- 2) of the school curriculum, and
- 3) of the fast moving society and culture of which we are a part.

So many unstable conditions require *stability* in this teacher, but this professional quality is strongly tempered by *adaptability*. He is committed to be an adaptable and adapting influence to the students, their present culture, and their future.

This art teacher is an *ecologist* in that he has refined and restructured his teaching to eliminate waste of time, material, and pupil potential. Meaning is sought in developing sensitivities to visual experience.

This art teacher is also a *humanist*—an example not only of inquiry and creating, but an example of caring. The hope is that creating and caring may become a way of life for his pupils.

A Junior High School Art Teacher

As an example, we will consider the insights, convictions, and accomplishments of an art teacher in a junior high school in the New England area. She has described her view of teaching as follows:

One of the certainties of teaching is the rather unpredictable nature of junior high students, who are child/adult; naive/mature; searching/stable human beings—a study in contrasts in all characteristics. The experience of teaching

them is quite a valuable learning experience if one is aware of and open to the constantly changing situation.

She, like many others, initially accepted a junior high school position more from need than desire, for she believed it would be the hardest group with which to work because of the many changes occurring in students at this age. However, she has found the experience and challenge of junior high art education to be both enjoyable and personally stimulating.

This particular teacher feels that it is of major importance for an art teacher to establish his own philosophy of art education. Her philosophy is based largely upon what art means to her personally: a discipline, a study of man and his world, an understanding of materials and techniques, a process of creative thinking and problem solving, a means of communication and sharing with others, and self-expression. She finds art to be vital to her own way of life, and she receives great personal satisfaction from it. She feels her role is not just to provide technical information, but also to try to communicate the excitement, the self-confidence, and the sense of achievement which result from expressing oneself. Her aim is not to train artists but to promote creative, thinking, artistic individuals, through education in the visual arts.

She believes that some of the problems facing education today have resulted from the separation of the visual arts from the other arts—music, dance, theatre, and creative writing. She feels that since this separation in the public schools has been largely caused by scheduling difficulties for both students and teachers, the teacher who is willing to put forth the extra effort can lead the way to providing experiences which will reunite the arts. A close interrelationship among the various arts can prove especially broadening for junior high school students, as they have the maturity to understand such relationships and at the same time they are eager for meaningful, dynamic learning experiences.

This art teacher has had extensive training in theatre and dance as well as the visual arts, and thus she finds it easy to incorporate these two areas into the art program. She also has found that many other teachers are quite willing to share information and to work together to relate subjects, and that this can be done on a much less formal basis than through team teaching. She considers it a responsibility of the art teacher to communicate with other teachers and to share knowledge and experiences with them—to create a total school experience. Junior high students respond eagerly to such interest and involvement on the part of their teachers.

In this particular junior high school, the music teacher and the science teachers frequently consult with the art teacher on related

projects. Some of the music, English, and math teachers come frequently to the art room during their free periods, to participate as students in the art lesson. The art teacher spends some free periods participating in the school chorus and music programs and working with the physical education teacher and the gymnastics team. Students are, of course, very excited to see their teachers in various subjects willing to learn and to try new experiences, and this leads to greater respect for all the teachers.

Another factor contributing to interrelating the arts was an innovative program initiated in the art department, concerning the creation of environments. The three-year program involved art, music, dramatics, dance, and creative writing, with both teachers and students contributing to the experiences.

In addition, students and faculty cooperated to produce student-faculty musicals. Teachers from all subject areas worked together, with the students, each contributing his own particular interests and abilities and trying new ones.

In all of these developments, the art teacher played a vital role, by encouraging and seeking the cooperation of other teachers from all the disciplines in the curriculum.

This junior high art teacher feels very strongly about the concept of the artist-teacher. She believes that the art teacher should reach a level of competence in his own work in order to more completely understand the non-verbal aspects of creativity. She is quite aware that there are numerous instances of artists who cannot teach and of great teachers who are not artists, but she feels that the greatest rewards come to the person who can do both well. Junior high students respond more positively when they know that their art teacher is involved in the same kind of work they are doing. The art teacher cautions that there can, however, be a danger in a teacher's allowing his creative work to be too much in evidence, for many junior high students lack confidence in their own abilities and may tend to copy, or worse, to give up trying, if they feel that they cannot live up to the teacher's expectations. This art teacher has found that her students enjoy seeing her work, and that she can maintain a positive situation by discussing with them her problems and solutions, her years of experience and practise, and her criticisms of her own work.

This art teacher feels it is essential to have a strong desire to teach people. Having a firm grasp of the subject matter is no more or less important than having a firm grasp of the characteristics of the students. The art teacher needs to be aware that each age group is different in terms of experiences, needs, and desires, and that each individual within a given age group is unique. The teacher must be aware of the need for communication, both verbal and non-verbal, which must exist

in any meaningful situation. There must be mutual respect, which results from openness and understanding between students and teacher. The art teacher feels that knowing the students as individuals is vital to the meaningful teaching of art.

She believes enthusiasm, honesty, fairness, and openness to be qualities especially essential in a junior high art teacher. She has found that students at this age level can sometimes be negative in their approach to work, an attitude caused largely by their lack of confidence. An enthusiastic teacher can often inspire them to do things they may not have tried and to thoroughly enjoy the work required to achieve a goal.

She finds honesty very important. Junior high students have greater respect for a teacher who can admit she does not have all the answers and that she is still learning. They respect a teacher who is fair, but who sets limits; giving in to students' demands may satisfy them outwardly, but it does not satisfy them inwardly.

Being open with students is also essential. Being willing to listen to the students; sharing ideas and feelings with them; allowing them to see how an adult arrives at a conclusion or changes an opinion, are all part of communication and of learning.

This junior high art teacher believes that the teacher must clearly specify his expectations for the students and must adhere to these expectations consistently. She makes few rules, but charges the students to accept the responsibility for their own behavior, and for the freedom she gives them in class. She tells them that she makes a rule only if the students show her that they want (i.e., need) one, and for the most part the students understand and willingly accept this. If she does need to discipline a student, she explains that it is usually because he is not in control of himself and that he is therefore asking her to think for him. The art teacher has found that this approach allows students to show their own competence in meeting responsibilities, and that very few will abuse the privilege.

The junior high school art teacher finds discussion with students very important and helpful. When she first started teaching, she concentrated on presenting the projects most often recommended for junior high students, based on their abilities and growth characteristics. Many of these were "success" projects designed to overcome the students' critical nature and lack of self-confidence. However, she found that such an approach was not as important as working with the students to *know* them—and that this required verbalization.

She continues to present some variety of experiences involving various materials and techniques, breadth vs. depth projects, and problems of various degrees of difficulty, but she does not hesitate to present any project to a class that she knows. As long as she and the

students have established a good working relationship, the students trust her enough to try to solve the problem presented, and they know that she has confidence in their ability to arrive at a solution. She feels that more can be accomplished by a concentration on knowing the students than on arranging success experiences.

The art teacher has found that junior high students are quite capable of making their own decisions regarding their projects. She allows them to select their own experiences to a great extent, and she finds that they usually choose a good variety of projects.

Such freedom and individuality result in a highly diversified program, but she feels that with practise an art teacher can usually handle it. Students are excited to see the variety of projects being created, and often they will do extra projects in order to try new approaches.

The junior high art teacher believes that every art teacher has a responsibility to promote an awareness of art in the school and in the community. Exhibits of student work are one effective way of doing this, as also are innovative programs, such as the making of environments. During one year, the junior high art teacher taught a ceramic sculpture class in the adult education program offered through the school system. There she found that the adults, who were parents of children in the school community, were interested not only in the course, but also in learning more about the educational system on a much more informal basis than that encountered in PTA meetings and other structured programs. This exchange of information and ideas proved very valuable to the art program and to the whole school system.

This junior high art teacher from New England has a strong sense of responsibility toward her students, the school, and the community. She is concerned for all aspects of education; she cares for the individual human person; and she has the courage and strength to stand by her convictions. She believes in her role in contributing to art education as an essential in the humanistic development of man.

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Creativity and the Middle School/Junior High School Art Program

The creative process can to some extent be described, although its ephemeral nature makes explanation difficult. It is, of course, unique to each individual. Most persons at one time or another create something which is largely, if not entirely, original, and thus they internally or subconsciously understand the process of creativity even though verbal descriptions of it are usually inadequate. Careful personal reflection does reveal some understanding of the nature and meaning of the creative process in the arts. It involves the following:

Sensing an idea, a feeling, or a form; considering it in some detail and often reflecting upon it for a period of time; wanting to explore it; considering various means of expressing the thoughts or feelings; and selecting a means of expression which seems appropriate. Then, experimenting; directly trying, assessing, making changes, and developing; continuing until full richness and vibrance are reached, and all possibilities seem complete, and there is a wholeness of effect; then possibly finding new ideas for further expression in another form.

If the art teacher is accountable to the student, it is his obligation to provide the atmosphere for creativity, and the basis upon which the student can feel, discover, experience, try again, change, and in his own way, finally express. Students in the junior high school and the middle school need to experiment: to try the effects of materials, to discover possibilities, to experience deeply and then relate their experiences to possibilities in materials. They need to try, then change their minds, try again, and eventually create a form, an expression. While the art teacher must provide a sense of freedom, he is at no time released from the responsibility of guiding the student. Experimentation with materials and techniques and involvement with ideas and experiences, must

take place under the careful supervision of an interested, interesting, concerned teacher, someone who really cares.

Encouragement and confidence in a sincere, trustworthy, sensitive teacher are essentials for the young adolescent.

Creativity in art education includes the production of art objects and the kind of process defined by Torrance¹, but it goes far beyond this. It includes individual development; it involves a way of viewing things, a way of life.

Art in the middle school and the junior high school, as at all age levels, must further the creative development of each student as a human being. Today, through improved social and economic conditions, children from 10 to 14 years of age² are growing up at a much faster rate than ever before. Over a three to five year period, adolescence affects the physiological, social, psychological, mental, and social growth of girls and boys.^{3,4} As Piaget⁵ has stated, somewhere between the ages of about 12 and 14, the preadolescent child becomes capable of sophisticated abstract thinking, and so becomes capable of carrying out the mental processes necessary to a maturing creative development.

There is a kind of social relativity that governs and regulates all learning, over and above creative development. In his aesthetic growth, what is satisfying to an individual at say age 14 is relative to what is pleasing to him at 28 or 56. The relative nature of life itself, as pointed out by existential philosophers such as Berdiaev⁶ points to such a view. Self-discovery, as defined by Torrance⁷, is a big part of the thrill of learning. But also significant are creativity, democratic processes, openness, and honesty.

Daily decisions we make are relative to each other, and must be accepted in this way in order to be understood and lived with. One becomes responsible for the decisions he makes and learns to live with them without trying to pass problems he himself has created off onto other people or situations. This is a humanistic approach which puts the responsibility for learning on the learner.

Visual communication of feelings, emotions, moods, and ideas is one of the paramount goals of art, as Tolstoy stated⁸. Related is the idea that continuous, though uneven growth, development, and understanding are possible. Growth implies change, and as Toffler has pointed out, future shock is the result of too much change coming at us too fast.⁹ If early adolescent children are guided to experience and initiate change within themselves, and to accept it, they may never have to experience the shock, for they can learn to grow creatively.

Important daily decisions cannot just be based on the past, present, or future, but upon all three, of man is to live a satisfying life. Looking at and understanding the past can become the springboard to understanding the present and to guiding the future.

Besides the now time-honored ideas regarding creative growth that were discovered through behavioral research in the 1960's, learning to work with authoritarian situations until they can be changed, is a part of creative development. Gouldner, a sociologist, has pointed out the direction we should move¹¹—toward a situation in which authority-of-competence prevails over the unworkable authority-of-line. In a middle school/junior high school, the art teacher as well as the school principal get recognition for authority-of-competence, and each respects the other for what he can do. Even though continuous growth may be slowed, it is possible even under authoritarian situations. Indeed, this may be the only realistic way to gradually break down traditional situations. Through the use of multimedia approaches, and the encouragement of experimentation with tools, materials, and processes, the middle and junior high school art teacher can promote creative growth. Even a stick of wood or an empty ball point pen can become an object leading to creative thought.

In the middle school and the junior high school, teachers and students should plan, work, and evaluate together, a synergistic approach. According to Popper¹² the values of independence and self-responsibility should be encouraged in children at a very early age, and they can strengthen creative development. The democratic process allows a minority to exist, and even though this minority does not agree with the majority, the art teacher can allow the minority to make substitutions for projects and to promote their own interests through experimentation. In working with young adolescents, the art teacher should sometimes allow a choice between two projects and perhaps one substitution at the same time. At least partial power to control their own classroom learning situation should be granted them. Most of these students have matured mentally to the point where they can make such choices. Once this partial power has been granted, however, the art teacher must have the stamina to make the students follow through on their decisions and become responsible for the choices they have made.

Power structures within the class should not be allowed to exist. When this happens, one group struggles with another for class control, and development is slowed for all, including the teacher. There is value in promoting individual diversity, for without it, creativity and understanding are not possible. Related to the idea of making choices and becoming responsible for them, is the idea of learning to share successes, failures, and mistakes, and if the latter, working together (teacher included) to solve problems and questions that arise.

The idea that the teacher is only a more advanced learner, discussed in the research of Burkhart,¹³ is also important. Taking this position is probably the only way an art teacher can promote his own continu-

ous growth. There may not be any mature people—only students, teachers, and administrators who are working toward greater maturity. A person must find himself and promote his own and others' continuous growth, development, and understanding. The values of openness as it can be promoted through communication and acceptance and improvement of self, others, and the world, is the *sine qua non* of true creative growth.^{14,15}

Being honest with oneself as well as with others, like being honest with art materials, is essential to continuous growth. While most art teachers are familiar with honesty with art materials and processes, honesty in human relationships is not so easily understood, or so easy. But if the art teacher can be honest with himself and with his students, and the students can be honest with themselves and with the teacher, the mutual respect and openness can lead to the aesthetic growth and deeper understanding so essential for a humanistic society.

REFERENCES

- 1 E. Paul Torrance, *What Research Says to the Teacher: Creativity*. Department of Classroom Teachers and American Educational Research Association. Washington, D.C.: National Education Association, 1963. The author defines creativity as "the process of sensing problems or gaps in information, forming ideas or hypotheses, testing and modifying these hypotheses, and communicating the results." p. 4.
- 2 William M. Alexander, et al., *The Emergent Middle School*, 2nd Ed. New York: Holt, Rinehart, and Winston, 1969. In relation to the ages of the preadolescent the authors say, "We . . . are inclined to believe that the school level for childhood should generally be designed to serve children until about age ten, and the level for adolescence those who are about fourteen or older, with the middle school designed for those between these years." p. 5.
Angiola Churchill, in her book *Art for Preadolescents*, 1971, places the ages of preadolescents between 9 and 13.
Alexander recommends that the middle school be composed of grades five through eight.
- 3 J.M. Tanner, *Growth of Adolescence*. Oxford: Blackwell Scientific Publications, 1955. The author says that today's youngsters in both Western Europe and the United States, in the period of transition, are much larger than children of the same age some fifty years ago. He reports that today's ten-year-olds approximate the size of the twelve-year-old at the time of the birth of the junior high school in 1909. p. 30.
- 4 Op. cit., Alexander, et al., The author lists three main characteristics of the adolescent during the transitional period based on multidiscipline, longitudinal studies published from 1936 to 1966. These last from 3 to 5 years. They are as follows: there are differences in physical maturity levels within each sex and between sexes, as well as changes in physiological functioning, which are greater than those occurring at any other time during the growth cycle; there is a gradual emergence of a more adult-like mode of intellectual functioning; and psychological and social reorientation is more traumatic than that of any similar period of growth. p. 25.
- 5 Donald H. Eichorn, *The Middle School*. New York: The Center for Applied research in Education, 1966. From Piaget's analysis the relevant stages for intellectual growth for transcents are the levels of concrete operations and formal operations. In various transescent schools, the perponderance of youngsters may be in one or the other state. p. 25.
It is in the latter stage that real abstract thinking becomes possible.

- 6 Nicholas Berdiaev, *Slavery and Freedom*. New York: Charles Scribner's Sons, 1944. With mystical understanding and flexibility, this Russian philosopher sees the dominant motifs in life as the passion for freedom, and the dignity of man. He exalts personality to an ultimate category, and sees a communion of love between all persons that is possible. p. 40.
 - 7 Op. cit., Torrance. In talking about creativity and the child, the author says "... In the child, it may be discovery of a new relationship in nature (new to the child, at least), a song, a poem, or some unusual contraption or gadget." pp. 4-5.
 - 8 Leo Tolstoy, "Emotionalism." In Morris Weitz, Ed. *Problems in Aesthetics*. New York: The MacMillan Company, 1959. The author says, "Art is a human activity consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them." p. 614.
- Croce and Collingwood are two other philosophers that have discussed art as visual communication.
- 9 Alvin Toffler, *Future Shock*, New York: Random House, 1970. One quote from his book is as follows: "In the past one rarely saw a fundamental change in an art style within a man's lifetime. A style or school endured, as a rule, for generations at a time. Today the pace of turnover in art is vision-blurring—the viewer scarcely has time to 'see' a school develop, to learn its language so to speak, before it vanishes."
 - 10 Viktor Lowenfeld, *Creative and Mental Growth*, 5th Edition. New York: The MacMillan Company, 1970. In many sections in this book, especially chapter 5 through 7 and 9, the author discusses the meaning of space for the child.
 - 11 Alvin W. Gouldner, *Patterns of Industrial Bureaucracy*. Glencoe, Ill.: The Free Press, 1954. After a study of the sociological view of bureaucratic organizations he proposed two types: punishment—centered and representative. In the former all authority is in the hands of administrators. Decisions are made by them without consulting subordinates "on the line" and are enforced with coercive sanctions. In the latter administrators acknowledge in their official relations an authority which is based on expertise in applying the technology of the organization: the authority-of-competence. In such an organization major administrative decisions are made in consultation with those who are affected by them. In short, the exercise of line authority in this instance is structurally restrained by the authority of competence ... The authority of competence blunts the sharp edge of bureaucratic authority precisely because the organization must function as a mechanistic system if it is to be effective. p. 173.
 - 12 Samuel H. Popper, *The American Middle School*. Waltham, Mass.: Blaisdell Pub. Co. 1967. The author says that activism and individual responsibility for making the most of one's opportunities is inculcated with the major values of American society from the earliest stages of socialization. Children are now born in hospitals and get scheduled feedings. These and other rearing practices inculcate independence and self-responsibility. p. 260.
 - 13 Robert C. Burkhardt, "The Interrelationships of Separate Criteria for Creativity in Art and Student Teaching to Four Personality Factors." In W. Lambert Brittain, editor, *Creativity and Art Education*. Washington, D.C.: National Art Education Association, 1964. The most important part of the quote by the author that ties into the idea that the teacher may be just a more advanced learner is as follows: "... "Teaching as a fully creative act may well be an on-going and emergent process in which both the teacher and the student find themselves challenged and in pursuit of some unknown goal ... " p. 95.
 - 14 Piaget, in studies in mental growth, and Lowenfeld, in investigating creative growth, advocate "openness" to develop these abilities. Torrance uses open-ended stories with children to increase creativity in verbal abilities.
 - 15 Op. cit., Eichorn. The author states, "In society the transescent develops toward maturity through interaction with the cultural environment. Environment is an external force to which a youngster has to adapt even though the force is largely uncontrollable by him. To what degree of success the transescent adjusts to his environment affects his personal development as well as the development of society. p. 56.



The Art Supervisor

Administration in the not-too-distant past was characterized by authoritarian supervisors whose stated role was to examine, inspect, criticize, and evaluate the teachers *under* them, implying a hierarchy of authority and control. And most of all it was designed to instill fear in the entire system.

If his title were literally true of the person bearing it, how helpful the supervisor would be, for he would indeed have *super vision*, a vision far greater than that of the ordinary person who looked to him for help. If as *super visionaries* the supervisors would open the eyes of ordinary mortals, teachers, and pupils, what a utopia the school would be!

Because of the suspect history of supervision until very recent years, the term "supervisor" has become unpopular, and a variety of other titles have been used, the most meaningful in present educational philosophy being "consultant." The role of the supervisor has changed gradually and is now, even in this period of accountability, generally accepted as that of a specialist-consultant who is used as the resource person in his field. In changing school systems he is close to and in constant communication with other curriculum personnel so that the general program of education provides a broad or liberal exposure to the child. He is alert to the varying needs of the different communities which comprise the student bodies of the schools in his region. He works with the faculties of these schools to see that the broad curriculum design is individually interpreted and tailored to the specific needs of the students in these schools. He can no longer realistically disseminate an authoritative plan, control it, examine its results, and evaluate the teachers on his artificial standards. This never was really valid anyway.

Today to make his position a reality he must provide meaningful services, help where needed (remembering help is never helpful if imposed; it must be asked for), resource materials or personnel, up-to-date workable alternatives where change is desired, and continuing

inservice. It is in inservice aid that the present-day art consultant—or supervisor—is likely to be most effective. Here is where he is most needed: for the experienced teacher needing a fresh outlook and for the new teacher needing more background.

In a changing period the condition of education in art is one of constant flux. Our changes are the most drastic because of broadening concepts of what is included in the field of art. We are in a period of interrelationships, the breaking down of barriers, media mixing and experimentation to the point of wild invention. Traditional educational attitudes and traditional administration of obsolete curricula in such a period will further obfuscate the general education of today's eager learners. They must be provided relevant education in the arts along with what they are assimilating about the changing world they have been born into.

One of the most important considerations at the junior high level—a level of high awareness and receptivity—is freedom. Freedom to investigate and explore. The student, at this exciting, volatile, expanding yet transitional stage of his growth, vacillates between the super-sophistication of momentary maturity and the complete dependence of infancy. His behavior is unpredictable, and so are his physical movements. His ups and downs are sudden, his responses open and direct, but not consistently so. His feelings are beginning to be less openly shared, than they were in his childhood, though he often reveals them unsuspectingly. He is likely to tell more to a diary, or in hidden poems, than he is willing to tell his teachers or counselors. However, he innocently tells the art teacher and supervisor a great deal more through his works. The supervisor is one who is likely to recognize unusual expression and to provide means for using this special information, whether it is for the child with a special interest or for the child who exposes some special problem.

The supervisor is a consultant, a reenforcer, a resource, a communicating link, an interpreter, a friend, a trouble-shooter, and a facilitator. The supervisor is a voice: for the program and for the teacher.

Who cheers the teacher up when he needs it? Who provides that shot of adrenalin when the breathing gets tough? Who gives the teacher recognition when his students achieve? Who helps him when he needs information, technical assistance, equipment, or supplies? Who helps him interpret his needs, his budget requests to the administration? The answer is someone who knows and who cares. That person ideally is the supervisor. Most of all he must be sensitive and perceptive. If he doesn't have the answers himself, he must be able to find them.

In a subject that deals with the senses, we must have personnel aware that sensitivity to others and their needs is the best way to achieve positive results in students' growth in any subject. The super-

visor sets the mood. He is a model, and his teachers rise in stature and accomplish, as do their students, if the model is a positive and realistic one.

The effective supervisor is indeed a friend. He can make or break the program. He is responsible for it, and it is only as successful as the standards which are set by him *with* his staff. He must work *with* the teachers to be effective. The strong skeletal framework which he erects is meaningful only if it becomes a complete edifice built onto by the teachers and students. Thereafter the skeleton is never visible. It really is the hidden foundation. Its evidence is apparent in the strength of the entire work. Everything else stands on it. So the student in the proper working atmosphere is only subliminally aware of those who have made his learning environment conducive to a positive experience. The administrator, the supervisor, and the teacher all cooperate in establishing the proper spaces for optimum learning. The supervisor facilitates the entire process through program, input, positive evaluation, guidance, and support and through being a sounding board. In this way the program becomes more meaningful for the junior high school student than if it is programmed, controlled, inspected, examined, criticized, and carefully accounted.

The supervisor is more than the overseer which his title literally means. At the junior high school level where the teacher is beleaguered with hordes of students, harrassed by extra-teaching demands, bombarded with changing needs of changing students, the supervisor is a necessary source. For a healthy future in our field his numbers should multiply. He is for the total program, for all concerned, and ultimately for the real purpose of the school: the individual child, that exciting, vital, unpredictable junior high school being.



The Role of the Art Supervisor

The art program in the junior high school can succeed or fail by the interaction achieved through sound supervision. There are many important considerations and problems that the art teacher and supervisor are confronted with in the pursuit of a successful art program.

The junior high school years present a critical period for both pupils and teachers. Since pupils are on their way toward maturity, and problems of early adolescence arise, there is much need for guidance. The young adolescent child is maturing rapidly in his physical body, with much inner conflict. A sympathetic teacher can do much to help these pupils solve their problems.

The art supervisor should have the responsibility of selecting art teachers for the junior high schools. He must place a person who he feels is most qualified to do the best job. This person must understand the characteristics of early and middle adolescents and be able to relate and interest these adolescents toward creative accomplishments. Because these interests serve as the vehicles for creative expression, the art teacher chosen by the supervisor must be a perceptive, sincere, vigorous, and responsible individual. The art supervisor's choice in selecting this individual should be supported by the superintendent and members of the school board.

The art supervisor and the art teacher must then work together to develop an art program that will meet the needs and interests of all the pupils. Since the supervisor may be in charge of two or more junior high schools, it is his duty to coordinate and appraise the whole art program, and to provide the leadership needed in developing this program. To do this, a curriculum guide should be constituted. This curriculum would be the result of cooperative work between teacher and supervisor. The guide must be flexible and periodically subject to review and revision by teachers and supervisor working together.

What personal qualifications should an art supervisor possess? First, he must command leadership and a desirable personality and assume direct responsibility for the success of the art program. This requires a real interest in young people who are at a difficult age in their lives. There must be concern by focusing attention on important crucial points to be considered at this level of growth.

The art supervisor must provide guidance and lead the art teacher to make wise decisions in the many problems encountered in the junior high school years. He must provide the right environment by developing situations in which the teacher will be able to do his best work. Finding the strength and weakness of the teacher will encourage greater initiative and help the teacher do a better job.

The supervisor must be objective and not personal in his association with the art teacher. He must stimulate the thinking of the teacher and increase a confident and self-reliant attitude in his work. He must also, at times, provide the shoulder for a teacher to cry on—a safety valve for emotional situations that arise from time to time. He must inspire a teacher to overcome these frustrations and assist him by establishing a harmonious relationship.

It is important to realize that although the primary purpose of the art supervisor is to promote and advance art development in the school art program, it is not his only function. In his work with the art teacher, there may arise on many occasions particular interests which subordinate the primary aims of the art program. The supervisor must work for the best interest of the entire program and help the art teacher focus on his part in the total program. Many times a teacher is so engrossed in his work that he loses touch with his responsibilities in the total school program.

There must be rapport between the art teacher and the art supervisor. Many successful art programs owe their expansion and success to the attitude and understanding of the supervisor and the professional interaction he develops in his department. Teamwork becomes essential to establish this interaction. Loyalty must also be established as a means of understanding the burden of responsibility on both teacher and supervisor. The art teacher must be made aware that the art supervisor has a responsibility beyond the confines of one classroom, and the task of coordinating art activities toward a total, integrated program becomes greater year after year.

The art supervisor should encourage professional growth by becoming involved in professional art organizations. If he is to guide the work of others, it is necessary for him to grow in professional stature and to encourage participation by his teachers in local, state, and national art organizations. A teacher who does not grow professionally and keep abreast of new ideas cannot expect to gain and keep the

respect of his associates and make a significant contribution to the total school program.

One of the important duties of the art supervisor is to secure adequate financial support for the art program. This is so important in the junior high school program because of the amount of supplies and equipment that is needed to provide an effective program. With the variety of media needed, and experimentation in techniques that is so much a part of the program, an adequate budget becomes a "must" in order for art expressions to function properly. The art teacher can only ask for the tools that are so much a part of the total art program. It is the supervisor's responsibility to make sure that these tools are available as needed.

Good public relations is vital for any school district. The junior high school art teacher does not have the time to promote the special school events in which art plays an important role. The art supervisor should be made aware of all events that merit recognition, and it should be up to him to see to it that proper recognition is given. This should include newspaper publicity, television coverage for very special events, and from time to time, professional magazine articles.

The art supervisor must also keep in touch with the students in the art classes. Although it is an impossible task to know personally all the students in these classes, the students must be made aware of the supervisor's responsibilities, and that they may call on him for any assistance that he may be able to render them on any major problem that may arise in the art class.

The art supervisor also has an obligation to the community that supports the art program. He should be available to participate in any adult programs that may be offered by the school district or local college to arrange for periodic art exhibitions of student's work, to lecture and demonstrate for various civic organizations, and to encourage parent participation through pupil-parent work sessions.

Since art training stops for many youngsters in the junior high school years, the art supervisor is the person who must inspire students to elect art in the senior high school art program. With the recommendation of the art teacher, he must approve or disapprove of any student wishing to take art in the elective program of the senior high school. By doing this, the art program will command respect in the general school curriculum, by offering art to those students who will most benefit by the art courses that are available. The junior high school teacher should be consulted on the potential of students who want to further their art training by taking courses on the senior high school level.

The guide or "Course of Study" must be the result of cooperative work between junior high school art teacher and art supervisor. The

essential elements of the philosophy that emerges will guide the program. It must contain basic philosophy, the function of the program, experiences (suitable at various levels), creative development, and a means of evaluation and revision. The art supervisor should be aware of what material is covered in the junior high school art program. It is the teacher's responsibility to make sure that the material covered is meaningful and challenging and that it will provide students with self-expression, self-discovery, self-esteem, and above all, creative growth.

From time to time the art supervisor and the art teacher should meet and discuss matters concerning the art program. The exchange will keep the teacher up-to-date on what is going on in the total art program. If there are any problems, they should be openly discussed, and a mutual solution should result. At all times what is best for the art program should be the main issue.

The art supervisor must also be involved in the scheduling of the art classes in the junior high school. Working with the principal and teacher, he should consider the best type of schedule for each particular school. A schedule that works well for one school may fail in another school. If the art teacher feels that problems will be encountered, the art supervisor should meet with the principal, present the teacher's point of view, and suggest possible solutions.

Classes should never exceed the number for which facilities are available. One of the major problems in the junior high school is the practice of overloading classes. Whenever class size inhibits effective learning, the art supervisor must take full responsibility to alleviate the situation. Overloaded classrooms hinder creative individualized teacher-pupil instruction.

Every school district should have some form of supervision because of the vital role that the supervisor plays in the learning program. The junior high school art program will be a more dynamic program if the supervisor is willing to provide the leadership.

Success or failure depends on the "vision" of the person in charge.



The Role of the School Administrator in the Quality Art Program

Necessary to every really effective art program in the schools is the sensitive administrator—the principal and the superintendent—who knows the values of art to the aesthetic awareness and the creative growth of the individual, and who is dedicated to furthering the arts as essentials in a humanistic education and a humanistic society.

All school administrators are dedicated to the best in education, to the humanity of the individual, and to the quality of man's living; but they may not all be convinced of the role of the arts in regard to these aims. With the full responsibility for all areas of education, as well as for public support, and the task of making education work in the practical sense of space, facilities, and cost, the administrator has a heavy load. Also, as his public may be uninformed or misinformed about the values of art, he may have little active support on their part to stress the art program. In addition, he may have had little or no art education himself, and no way of knowing the real significance of art as a way of developing the most human capacities of the individual, as a sensitive, feeling, responsive, creative person.

It is important, thus, that the principal and the superintendent be given the opportunity to realize the true values of art education, if they do not already comprehend them. The art teacher and the art supervisor—and other school administrators who are aware of the values of aesthetic education and of the art program—can do much in this area. When the administrator is informed, he can become an inspiring and effective leader in the development of a quality art program. He can support the art program and help make it outstanding by working closely with art teachers and supervisors in regard to scheduling, innovative arrangements, materials, and class size. He can help inform

the public of the meaning and values of art in the lives of children and in the community. He can give inspiration to art teachers and to students by playing an active role in attending exhibits of student work; by speaking on panels about art; by talking about his art program in the community, to community and educational leaders. and in speeches he may be asked to give for conventions, service organizations, and church and community groups; and by writing about art. Most of all, he can give inspiration by deepening his own aesthetic awareness of the world around him and of works of art, and by sharing these aesthetic experiences with others.

When the principal and the superintendent are sensitively involved in the beauty of the world and in the vibrant richness of a painting, a piece of serious music, a poem, when they can be moved deeply by such aesthetic experiences, they can bring to their schools the inspiring example of their own concern for beauty and for aesthetic experience in man's life.

Many administrators do indeed already provide such inspiration. All administrators care; and from knowing and caring can come dedication to the arts in education.

Following are two statements by school administrators of small school systems in distant parts of the Midwest, regarding the importance of art and aesthetic experience in education and in life. Both school systems had recently had the experience of an artist-in-residence. In both school systems the administrators are vitally aware of the necessity for man to be able to experience the beauty of the world, and the importance of an open, sensitive, individual approach to art education.

The first statement is that of the superintendent of schools in a small community in the central Midwest:

ART IS LIFE

As man interacts with his environment, he comes in contact with the matchless creativity and beauty of nature or the tremendous display of mans' creative abilities. One may ask: Well, where does art come into this? Everything in nature is the artistic creation of the greatest Artist. Even in the middle of a raging storm there is beauty if the viewer is able to appreciate it. Everything man designs or makes has a touch of the creative genius and the artistic ability of man. Children in our schools have to become involved in this artistic interaction with their environment in order to appreciate life.

If you start from this premise, art becomes one of the important subjects in our schools. Every public school must consider educating for life, the most important objective it has. Our

experience with the artist-in-residence indicates that children are ready and willing to become involved in artistic endeavors of many kinds. There is no set way that this involvement takes place, however.

Normally we consider art as a subject of action, with each child doing something, usually in concert with the other students in his class. Over and over the artist-in-residence referred to the meaningful dialogue that took place between her and the students. This was not the lecture, or one-way communication, that so often marks courses in our schools, but a healthy exploring of ideas and techniques relating to some artistic experience. Good art instruction embodies this meaningful dialogue, or you tend to find a strict, inflexible, usually uncreative approach to the subject or to the work the child is producing. Many times this dialogue will consist of a student trying to relate his feelings, his desires, to his place in his environment. This in turn can be expressed through some artistic media. This is one of the things we find so little of in public school art classes. Maybe it is overlooked. Maybe teachers are not made aware of the importance of dialogue in artistic endeavors.

Children working with artistic forms need freedom to explore. This, again, became obvious during the artist-in-resident program. Within the period of the class, dialogue skills can be taught, but a child needs a time when he can come to the art room and work on his own. At the secondary level, modular scheduling with free time for children to work in any field can help accomplish this time-freedom. It can easily be accomplished on the elementary level with cooperation between classroom teacher and art teacher. Another phase of freedom is the freedom to explore within the framework of the classroom and the class. Why should every piece of work turn out to look exactly like every other piece? Even when certain skills are being taught, it seems that there can be some room for the individual to deviate from the pattern of the teachers. It seems that this should be very important, since art is a free expression of an individual. You do not learn this free expression by conformity.

Probably it needs to be stated that freedom does not mean lack of responsibility toward the class or the society. It is sometimes called discipline. Some may call it controlled flexibility or controlled freedom.

As in all phases of life, a good example is needed, and in the field of art education a good example is needed for the pupil

to follow. Teachers should be accomplished artists and be willing to display their techniques and their products. One of the interesting things that occurred with our artist-in-residence was the interest in what a working artist did for a living and what she did in the art field. This opened all kinds of avenues for approach to children who were interested in art. The talented teacher who can also display and use his creations is an important asset to a school and to children. Interestingly, I have found only a few such people in art education. Creative, interesting people will make creative, interesting teachers. Children need to understand the importance of various skills as they develop their artistic talents. In order for a student to become creative, he needs to know design, color, perspective, etc. These skills need to be taught from the elementary school on. There is nothing more pathetic than a child struggling to express himself in an art class and not possess some simple skills that would help unleash this creativity. As in every other subject, there needs to be a developmental stage which includes the basic skills. From this developmental stage we then move to the creative stage. Every teacher should remember that children develop differently and that they bring to his class many stages of development. Treating all students as one single unit will fail to take into consideration these stages of the individual's development. It will also tend to bury creativity forever.

How is art used in the life patterns of the children of the school? As indicated in the first paragraph, it is everywhere! It also has its place in all subjects in existence in the public schools. Interestingly the artist-in-residence was invited into all kinds of classes to talk about art and its relationship to those given fields. Various phases of the art program were correlated with the programs in these other fields. Why was this done in this program? Why isn't it done with the average art program? This interest had to stem from two things. One, the artist was enthusiastic about her work and talked about it everywhere. She sold her program to other teachers. Two, the program was a life-directed activity; it was meaningful. What else can be said about a program? General art programs need these two ingredients in order to be successful. Art cannot be correlated with other courses unless they all are meaningful and the teacher is enthusiastic about her program.

This leads into the field of art as a career. Today Career Education is a popular field. In the middle school and the junior high school, the art programs need to be woven into this

concern for careers. Home Economics, shop, careers, pre-vocational, and art teachers can and should prepare their programs to be coordinated into single programs. Team teaching and correlation of subject matter in these areas can be done. Interestingly, art educators can take the lead in this movement. It is important that this take place in these fields since every boy and girl will be involved in his life in some career and in some phase of artistic living, from decorating a room in his house to putting siding on a house. These mundane things in life can be done with an artistic flare. In order for this to happen, however, there needs to be a wedding of life-oriented concerns to the so called culturally-oriented subjects. It will take a special kind of art teacher with a very flexible view of his objectives to move in this direction, however, It is a challenge that cannot be ignored.

It can be stated that art is a career; art is a hobby; art is an individual's expression of life; art is an outlet for creativity; art is communication; art is everywhere; art is in reality, life. For this reason art education needs dialogue, example, freedom, creative teaching, basic skills, community and school involvement, variety of media, and enthusiasm.

As a child progresses through life he needs the awareness of beauty all around him in order to give his life meaning. Art education is the only subject that can refine the senses to make them aware of the beauty.

The second statement is that of a principal and the superintendent of schools in a small rural system in the northern section of the Midwest:

We are very happy with our artist-in-residence program because it is handled in a very non-structured way. This is essential to this program, and we feel it should be a basic element of any art program. Students should feel free to follow their interests, with instructional guidance in determining what their interests are. We feel that creativity is hampered when art is presented in a very formally structured, typical classroom atmosphere.

The administrator must be aware of the fact that art has to be handled differently from other subjects. He must strive to help provide an atmosphere of free, unstructured creativeness. The art teacher must be given freedom to teach and to create art interests, hampered as little as possible by academic structures which are prevalent in the public schools.

The administrator must function also in a counseling role, working with students who view the non-structured freedom

in the art room as a chance to exercise their rights at the expense of others. Anytime a non-structured program is undertaken, the administrator must have confidence enough to support that program, even though many problems are inevitable as the program develops. He must support the art program in the face of students who do not know how to act or accept responsibility; and in the face of other professional staff members who do not fully understand the role of the artist; and in the face of community criticism of the non-structured art program. The administrator must stand firm as he functions to support the program, evaluate it, and improve it.

Art is an essential part of education, and it is becoming an ever increasing essential, as one area of study in which students can become aware of the beautiful things in this world and can become creative.

As technological advances place more leisure time, including the four-day work week, in the hands of Americans, students should have the opportunity to become increasingly aware of how to use that leisure time constructively. Art education is an excellent means for students to become involved in ways to fully utilize leisure time. The administrator of the school must keep in mind all of the functions of the school, including education for the use of leisure.

In order to help inspire artistic awareness, the school administrator's primary method is to support and work for the improvement of the art program.

These three school administrators from two different school systems realize the primary reason for art in education and in a humanistic society: To help people "become aware of the beautiful things in this world," and to enable them "to become involved in this artistic interaction with their environment." They know that art education can lead to a full aesthetic engagement with the beauty and radiance of the world, by which man can be deeply moved, and by which he can be more fully alive.



The Role of the Teacher

Training Institution

A possible four-year model program, emphasizing student responsibility:

Part I

In a general orientation session, the students are asked about their interests, ideas, and plans. Why are they at the university? As each student comes to grips with his own reasons, the various staff members interact with him. General discussions center around the totality of education, art in the public schools, the society, teaching, and artists. The psychologist discusses human behavior as it relates to the group. The arts specialist discusses the impact of all the arts on society, while the studio specialists offer insights and answer questions regarding art media, techniques, expression, and varied approaches to the creation of art.

Generally such a discussion would seek to bring into focus each student's reasons for seeking a career in art. Group and individual counseling would begin. The counseling of incoming students has almost solely revolved around such matters as the location of various services, testing, and getting the student registered with the least possible delay into a somewhat fixed course structure to meet the requirements of prerequisites. However, the orientation program should revolve around the student.

A student's interest in art, the reasons for his interest, and his particular area of interest would be brought to light, and class assignments would be developed from these insights. For example, if a student declared a strong interest in painting, he might then be immediately assigned to a painting class for approximately a two-week session every morning. Another student might express a keen interest in teaching art, and he would be directly assigned to the junior high school for a two-week introduction to teaching, where he could serve as a teaching assistant. If a student did not have a strong interest

area, he might be asked to take a general course in beginning studio experiences.

During these first two weeks, the student would be involved in at least two evening seminars a week, where students of like interests would be brought together to talk about themselves, their ideas, and their work. Each seminar would be led informally by a member of the instructional team.

At the end of the two-week involvement program, both group and individual reviews of ideas would be conducted, centered around possible future directions. Ideally, these two-week sessions would be campus-wide within each discipline.

Planning would then be directed, for the balance of the freshman year, with emphasis on both short- and long-range goals. For example, the painting student might begin to recognize a need for some basic design information, and he would be directed to take a short course in design while still continuing his painting. He might be interested in a philosophy course, and he would select a regular course to his liking. He might want to try some crafts, and he would register for a short course in one of the craft areas.

The student interested in teaching might find that he needed more understanding of young people, and he would choose an adolescent psychology course. As he became interested in teaching art, he would sign up for a short course in introductory techniques of art education geared to a particular age level, for example the junior high school. As an interest might have been sparked in two-dimensional design, he might take the general two-dimensional design course, while still continuing his work at the junior high school.

The third student, who had been in the general studio course, might express an interest in ceramics, and he would sign up for the short course in that subject. He might also have developed an interest in the total area of the arts—music, dance, drama, visual arts, and creative writing, and thus he would take the introduction to the arts course for the balance of the quarter, while still continuing the basic studio course. He might also have found, through the evening seminars, that he could be interested in teaching, and so he might be assigned as a helper at the grade level in which he was most interested.

During the freshman year, the student's ideas would be crystallized. The university would offer diverse long and short courses to let him explore his interests and ideas throughout the year. The program would consist of the following:

- 1) General orientation sessions.
- 2) Two-week involvement activities.

- 3) Eight-week courses that are broken up into many combinations.
- 4) General university courses offered during the afternoons and evenings, thus permitting students to pursue individual interests during the mornings.
- 5) The last week of each quarter so organized that individual meetings between faculty and students can be arranged.

The university's responsibility during the student's first year of higher education should be to help him find himself. The art education curriculum would be centered on student interest and involvement related to a strong counseling program based upon group and team interchange.

Involvement would be the key to action. Declared interests would be immediately funneled to appropriate courses; some courses would be new and individualized, while others would be typically structured.

Due to the nature of the university in its commitment to a flexible art education program, new ground has to be continually plowed. One of the stumbling blocks that would have to be overcome is the fact that many university regulations regarding required courses and prerequisites are powerfully buttressed by the career interests of the faculty members involved in those courses. Taking this as a fact, one must either fit these courses into the innovative program or offer them as a series of mini courses on an experimental basis. Innovative programs can be scheduled on either a morning or an afternoon evening basis.

If a student decided that he wanted to teach, it would be important that he explore the total learning environment, from preschool through adult and continuing education. We will proceed with the remainder of the model for an undergraduate program concentrating upon the student who plans to become an art teacher at the middle school or junior high school level.

Part II

The second year student has had a background of related and unrelated courses. The counselor, the art education specialist, and the student would now discuss the student's present position, what he has learned in the freshman year, and where he is going. His second year of study would be centered about several basic areas:

- 1) The student would continue his involvement in the public school program at different levels. If concentration is to be at the junior high or middle school level, assignments would be developed at the elementary school level, so that he begins a total education experience. He would be involved in the day-to-day life of intermediate level students, possibly third through fifth graders. He would assist

- the teacher in normal school routines, work with small groups, and help the teacher on the playground, before school, and at lunch.
- 2) The student would acquire further information to support his teaching aim by taking courses in art education geared to the elementary level child. He would assist in the Saturday art enrichment program. He should also develop ideas concerning curriculum construction in art, become involved in the literature of the field and in art education research.
 - 3) The student would continue to develop his studio skills in areas of interest; he would also take short courses, workshops, and long-range quarter-length courses. He would begin to develop an indepth relationship to his major interest area. His studio courses would be coupled with related appreciation activities. The art history program would not be taken in isolation, but the art historian would continually visit and lecture in the studio courses, as needs arose.
 - 4) The instructors and the total class would be involved in the community through sponsoring workshops, exhibits, and displays for the community. There would be a healthy interchange between the community and the university. The interrelatedness of all the arts should be experienced and understood by the student, through short courses in poetry, drama, dance, and music. Courses of this nature would be strongly advised.
 - 5) The student would further explore the general education program which emphasizes the basic ideas of man: courses in creativity, communication, the world of science, etc.
 - 6) The student would take general education courses in educational psychology and educational concepts of the junior high school and the middle school, which he would interrelate through short courses and seminars with other education students.

Through his team, the student would be asked to begin to plan definite areas of concentration to permit him to expand his capabilities to contribute to the education of the individual students he is working with, while at the same time expanding his own arts background.

Part III

The upperclassman would have made a firm commitment to teach art. He would now spend at least 50% of the time in the field, dealing with a variety of situations.

- 1) He would student teach in three distinct areas: elementary, junior high/middle school, and high school.
- 2) He would be assigned to a community-related art program.
- 3) Twice a week he would attend evening seminars conducted by his advisor and his assigned public school teacher

Approximately 25% of his remaining time would be spent on his general education program, with a strong emphasis on the arts. Approximately 25% would be spent in the art studio, where he would attend classes and have weekly critiques and help sessions. The stress of the third year would be on self-discipline and self-awareness.

Part IV

During his fourth year, the student would again spend at least 50% of his time in the schools, actually teaching art on at least two levels: one, his area of junior high or middle school; and the other, either preschool or adult education.

He would attend seminars jointly held by the school of education and the art education department, during which he would consider a number of subjects, ranging from the philosophy of education to evaluation. He would meet weekly with his major studio advisor, who would suggest short courses for him. His general education program would be rounded out.

At some time during this year, the degree would be conferred. It would be based upon the student's performance and recommendations from the staff with which he worked, both in the university and in the community.

Part V

The fifth year would consist of an internship program in which the student would maintain direct links with the university while maintaining a full-time teaching position. Evening seminars would be held weekly. The student would be encouraged to pursue a graduate degree, in which study he would concentrate on such diverse areas as administration and supervision; related arts programs; community involved programs; the humanities; and studio art.

In such an art education program the university would attempt, at the undergraduate level, to give the future junior high art teacher some basic tools with which to deal effectively with new situations. The student would recognize the need for a philosophy of art education for his indicated level, and he would develop such a philosophy. He would recognize the need for establishing a healthy self-concept. He would recognize his strengths and his weaknesses. He would become concerned for the children he will be teaching by realizing the importance of involvement and caring, which emphasizes the collective needs of all human persons and at the same time recognizes the uniqueness inherent within each student he will have in his classroom.

As a result of such a background in the university, the junior high school or middle school art teacher should know how to plan an

effective art program for his own students, a program which is suited to the needs and nature of young adolescents.

The total art education program at the university level would be built on flexibility, adaptability, and change. Its primary focus would be threefold: on the student, the world, and the interchange between them. The art program at the junior high school level and the middle school should be a very special part of the total educational process dedicated to the development of individuals contributing to a better society for everyone.

THE RESPONSIBILITY OF THE UNIVERSITY

Such a model for an undergraduate program in art education, is, of course, only one possible approach. It has the advantage of allowing the individual student to explore varied areas of interest and all levels of teaching, and to make many of his own choices, while at the same time directing him into those basic areas which are essential for a future art teacher in the public schools: broadly, the areas of art creation and understanding (studio and art history-criticism); art education; education; related disciplines; and internship in the classroom as well as in the community. In one sense the program is highly individualized; at the same time, it is highly structured, as it provides a very definite framework of requirements. It requires the student to explore a wide range of subjects and to try teaching at all levels of instruction.

The possibilities for art teacher training are vast. As is true of the junior high and middle school art curricula, there is no one best way. If art education is to hold to the value of individual, it must necessarily allow for the unique contribution of every teacher. The college art education program must further this uniqueness while at the same time providing the essentials. Obviously, the future art teacher must receive substantial experience in some area of visual art expression, and he must be able to deeply experience works of art. He must be concerned with teaching—with what is involved and what is needed, and he must form a philosophy of education—both for the level he hopes to teach and for society as a whole. He must believe, and he must know what he believes and why. In addition, he must have formed a philosophy of art education; he must know what role the arts can and must play in a humanistic society and in relation to the individual. He must have found himself, to the extent that he begins to know what he feels, believes, and seeks to be. In short, he must have begun a continuous, creative development of himself as a human person, before he can hope to lead students to become sensitive, responsible, creative individuals.

The role of the university is always, above all, to contribute to the excellence of the individual as a human being who senses, experiences

vibrantly, understands, and feels. It is to nurture man as a sensitive, compassionate human being. In this quest, the university and the college are committed to help the individual find himself, to acquaint him with the thought, creative expression, feelings, and values of others, of present and past civilizations, to inspire him to develop a philosophy of life. In educating a future teacher of art, the university must, in addition, enable the individual to be able to express and to experience, to develop a philosophy regarding the importance of art to man, and to know the direction he wishes to take in his own teaching.

This knowledge, which is essentially philosophical, is necessary. Without it, no amount of techniques, teaching methodologies, and experience in the public schools can be said to educate the future art teacher.

Along with such knowledge, and the development of a philosophy of education and of art education, the future art teacher must obviously consider the problems and procedures of working with children in a classroom situation. There are various ways in which such experience can be gained: throughout his university education; during his junior and senior years; or during his student teaching experience in his last year of university training. There will doubtless be numerous innovative approaches in the near future, regarding effective ways to furnish such teaching experience. However, the techniques of teaching art in a public school situation can really only be achieved by actual years of experience as a teacher.

However the teacher training institution may solve the problem of providing the future art teacher with teaching experience prior to his eventual career, it must keep foremost its primary responsibility as a university: to contribute to the humanizing of man, as an individual with feeling, understanding, and compassion, a human being who cares and is concerned for the development of an aesthetic society.



Art in the Middle School

The middle school today means many things to many people. For every new, open space, model middle school in existence, there are probably fifty older converted buildings that educators are trying to adapt to a middle school program.

It might be helpful to review a few of the guidelines considered in the establishment of the middle school concept. The one point on which everyone will probably agree is that the most powerful single factor in education today is *change*. The growth of the middle school concept is one example of a change in school organizational patterns made necessary because youngsters mature earlier today, and the 8-4 or 6-3-3 plans of organization seem no longer able to accommodate this early maturity.

To be successful, the middle school program must reflect an understanding of the behavioral manifestations of this early adolescent change clearly evident in:

- 1) The appearance of negative attitudes; students begin to dislike school and adults;
- 2) Drop out patterns which develop;
- 3) The search for personal identity; students are both insecure and self-conscious; and
- 4) Peer group relationships; students are no longer home- and family-centered as much as peer-centered. These four characteristics tend to be more prevalent in disadvantaged urban areas than in middle or upper class areas.

One might well ask: "In what way does the middle school provide for educational objectives in today's schools that the familiar 6-3-3 pattern can no longer adequately attain?"

According to an article in the National Education Association *Research Bulletin*, "Middle Schools in Theory and Fact," the following items are generally accepted as features of a middle school:

1. A span of at least three grades to allow for the gradual transition

from elementary to high school instructional practices. (Grades 6 and 7 must be included, and no grade below 5 or above 8.)

2. An emerging departmental structure in each higher grade to effect a gradual transition from the self-contained classroom to the departmentalized high school.
3. Flexible approaches to instruction: Teach teaching; flexible scheduling; individualized instruction; independent study; and the encouragement of all approaches to improve the learning situation.
4. Required special courses taught in departmentalized form: industrial arts, home economics, foreign languages, art, music, etc. frequently an interdisciplinary or multi-disciplinary approach is used.
5. Emphasis on guidance as a distinct entity to meet the needs of this age group.
6. Faculty with both elementary and secondary certification, or some with both (until special training and certification are available for this level.)
7. Limited attention to inter-school sports and social activities.

Art teachers need to be concerned with some of these more than others.

Regarding point 1: Those who have been in the traditional junior high situation will find that they will be dealing with a new grade 6 group and losing grade 9 to the high school art program. Regarding point 2: Grade 6 students will be getting some departmentalized instruction that they didn't get in the self-contained elementary school classroom. Regarding point 3: Greatest changes and freedom are likely to appear in team teaching, flexible scheduling, individualized instruction, and independent study. Point 4 states that "frequently an interdisciplinary or multidisciplinary approach is used," and it is here that art teachers should really place their emphasis and try to educate the educators to a realization of the importance of art in the total educational experience.

The creativity, and the appreciation of man's cultural heritage that were stimulated and encouraged from kindergarten through the elementary years should continue and should be an integral part of every possible learning experience in the middle school and on into high school. It is up to art teachers to see that this is so.

The 1970 White House Conference on Children "placed considerable emphasis on the arts, especially in regard to multidisciplinary, multimedia approaches to communication and learning, and in regard to aesthetic education as applied to environmental conditions and human relations." Somehow art teachers must let their fellow faculty members and administrators know that it is essential now to accept the fact that, as Dr. James Russell put it, "Aesthetic experiences are a necessary part of teaching man to think. Here he is involved with

connections, organizations, and integrations within himself which when applied to life become highly creative."

Art teachers might remind others that the early Italian humanistic education was aimed at the development of the free man who possesses individuality of his own and the power of meaningful participation in everyday life, based upon a wide knowledge of life in the past, and an appreciation of the opportunities of life in the present. To accomplish these ends, the humanists relied upon both literary and aesthetic education. The Italian humanist movement stressed freedom of thought, self-expression, and creative activity, and strove for the expression of individual personality through art, literature, music, architecture, and nature. This theory of education is as valid today as it was in the Renaissance.

Today, as in the Renaissance, the humanistic approach to education is concerned with the simultaneous growth of the whole man in intellectual, perceptual, emotional, and aesthetic experiences. The only difference is that today we are trying to make aesthetic and emotional experience an integral part of intellectual and perceptual experience, and more and more, administrators are going along with us. Victor Hugo once said: "Nothing in this world is so powerful as an idea whose time has come." Art teachers have always felt that art education encompassed a great deal more than teaching children how to draw, but they haven't always been able to convince others of this fact.

With the new focus on the middle school and the general interest in humanism today, the "time has come" to get a belief in the values of the art program across to students, faculty, administrators, and parents. The question of how to do this is a crucial one.

For one thing, art teachers cannot be isolated from the main stream of activity in other subject areas. They have to know what is going on: what field trips are being planned, what films are being shown, what projects are being developed, etc., so that they can take advantage of the learning experiences in all other areas as enrichment material for creative art projects and in turn can enrich these same areas with relevant material illustrating man's artistic accomplishments as he has contributed to our cultural heritage through the ages.

This necessitates the development of an efficient means of bridging the communication gap between teachers in a departmentalized school program. A master curriculum planning chart, filled in by teachers for each subject area and for each class taught, could provide this information concisely, and yet without being too demanding, time-wise, on the individual subject area teacher.

The study of cell structures under microscopes might lead to block print or silk screen designs in art—and wouldn't the science department teacher be surprised and pleased when the science department was

presented with a wall hanging beautifully designed and executed in the art department but inspired by learning experiences obtained in science!

The possibilities of this type of approach to art in the middle or junior high school are limited only by the willingness of other teachers to cooperate in supplying the necessary information from which the art teacher can select what might be most interesting to the students and be best adapted to the art projects at hand.

We should take advantage of new materials that might help other faculty members to understand that there might be something in this interdisciplinary, multi-media approach, after all. The new Art and Man series offers tangible material that can be understood, appreciated, and used in other areas as well as in art. Using the issue on African Art, the music department could do a unit on African musical instruments and African music while the art department was involved in a study of African visual arts followed by the creation of original designs for ceramic sculptures, papier maché masks, batik and fabric stenciling, and musical instruments. If the Social Studies area would also become interested at the same time in African history and geography, the total impact of the multiple area approach should result in a much higher student appreciation of the relatedness of learning in all areas.

The morning edition of the *Boston Globe* recently carried an article written by Henry Dreyfuss for the *Los Angeles Times* titled "Symbols send message when language fails." He refers to the fact that our space vehicle Pioneer 10 launched for Jupiter carries "a gold plated aluminum plate on which is engraved a message. The message is depicted in a series of symbols, and any scientist, no matter in what strange shape he may be, or when he was born, should be able to decipher it." The "Art and Man" issue on "Signs and Symbols" and this news item could lead to some very interesting creative art projects truly relative to today's world and to the field of science as well as art. Speaking of other uses of symbols, Dreyfus states that

A simple, quickly comprehended shape or color, or combination of both, is translated to the brain far faster and more directly than a written word or words. A single symbol can abbreviate an entire idea; consider it as shorthand to the brain. In this shrinking world, where aviation and video communication put us in everyone's backyard, symbols aid in crossing all language barriers.

Art crosses all language barriers and makes it possible for the student to express himself, his understandings, and appreciations through his creative art projects, as well as to understand better what is visually presented to him.

An art specialist and assistant principal in a middle school in the New England area offers the following advice to art teachers in the middle schools:

Art teachers must work at proving that they have a great deal to offer in relating and reinforcing learning experiences. With the emergence of the middle school, they might be getting their last chance for many years to come to strengthen their position in the educational hierarchy.



The Art Curriculum

There is no such thing as an ideal curriculum for art education—and there ought not be. What is taught at a given level must be responsive to the particular community, the needs of the student, the school system, and the abilities, convictions, and person of the art teacher. There are, however, certain values which the art program for early adolescents should contribute to the student through the curriculum, whatever it may be.

The student of the middle school and the junior high school is deeply self-centered, and at the same time he is eager to relate to others and to become involved in the adult world. At his stage of rapid development and broadening relationships the self is highly sensitive and impressionable.

The art program should help the student to feel; it should make him more aware of his personal feelings; and it should give him belief in his own individuality as a person who feels in his own way.

The art program should help the student to reach out and more fully experience the world around him, as a deep personal involvement. It should lead him to experience the natural environment in all its qualities of color, sound, movement, texture, fragrance, and space. It should make him able to respond to the feelings of things: to the touch of mist on his face; the texture of the bricks or sand or concrete he walks on; the spaces and objects he moves through or around; and the colors, light, shadows, sounds, and fragrances that envelop him—all the motion and beauty and richness of his everyday world. It should enable him to be moved by the qualities of things. As H. James Marshall has stated:

Man's inner life, as reality, is a continuous flux of ordinary moments, of intense giving and taking between objects and the self; there are subtle movements, tensions, relaxations, and directions. Man places himself in "sympathy" with objective phenomena and partakes in their uniquenesses. He is united

with the world and detached from external, practical, kinds of experience. His inner life is consciously renewed with qualitative media and their import. He is in communion with true reality.¹

One must ask how the art curriculum can help develop this sensitivity and individual awareness. First of all, the curriculum should not be too tightly structured toward end results. Too rigid preplanning can tend to over-emphasize mastery of skills and production of final objects. The student, while seeking a successful result of course, should be guided to be sensitive to the qualities of materials, the richness of his own experience, and the nature and expressive qualities of his growing art form. If the art curriculum is one which is carefully structured, then it is the art teacher's place to make sure that each individual student is sensitively aware as he works and that each creates in his own unique way.

Let us suppose that a class is making drawings of a grove of trees. On the previous class period, they have been on a walk in a nearby park area, where they experienced the qualities of the trees and the surrounding landscape, with full sensuous awareness, and where they then made numerous sketches. The art teacher can help develop each child's sensitivity by himself sensitively relating to what each child is doing, to the student's feelings, and to each developing drawing. He can help the student feel again the immediacy of the experience in the park: the arching movement of the trees, the layers of fluttering leaves, the sky above, the grace of breezes in branches, the flowing limbs, and the fragrance of grass and warm sun on earth. He can help each recall the way it would feel to move among huge black tree trunks and to step on the prickle of springy grass. The teacher should also guide the student to move with the qualities of his growing drawing: the swinging overflowing lines which rise along the tree trunks and arch across the paper, the soft haze of tone, and the black jutting of textures; the hollows of shadows, and the opening and closing of spaces between the trees.

It is always in a sensitive give-and-take between student and teacher that the child's feelings and ability to experience directly and delicately, powerfully and sensitively, can be furthered.

The art program should help the student become more sensitive to others, to their feelings, their expressions, their unique qualities as individuals. It should guide him to realize that through his own sensitivity and his own individual strength as a person he will be more capable of relating to others in an appreciative and sincere way. It should help him to care, to develop empathy, and to know compassion for others, and for all of life.

The art teacher's own care and love for his students, and his valuing of each as a unique individual, his compassion, are most important in helping students to be sensitive to one another and to each person as an individual. The teacher's caring can inspire others to care. Students at this age level should be led into discussions in which they consider the relation between sensitivity and responsiveness in art expression and in their attitudes toward others and toward life itself.

The art program should inspire the young adolescent to a creative use of art materials. Because of the young adolescent's need to be challenged to try new approaches, and new effects, the junior high school art program should allow for a rather wide range of materials, to include both two- and three-dimensional work. The particular materials used, however, must depend upon the curriculum, the progression of art experiences, the art teacher's approach and emphasis, and the facilities and budget of the school. In whatever materials he uses, the student should be encouraged to explore, discover, and dare new ways of combining, construction, creating, and expressing. He should become sensitive to possibilities. He should be challenged to find personal, meaningful, and imaginative ways to express with them.

The art program can be distinctive even with a shortage of materials; obviously it can also be poor with a great wealth of materials. However, at the middle school and junior high levels, it is important to offer a quite wide range of materials, both two- and three-dimensional. However, to rush students from one material to another, never allowing for a full realization in any one material, results in a superficial program. But to dwell too long on indepth exploration in one material can become boring, especially to the naturally restless, changeable young adolescent. If the art teacher is truly sensitive in his approach, he will know how to guide each art experience into a full realization, and when to lead on to further experiences, perhaps growing from the previous ones; and he will sense when it is best to change direction abruptly and entirely.

The young adolescent generally has a high degree of manipulative ability and a keen interest in developing technical skills. The art program should provide him with the knowledge and the practice he needs to develop art techniques: drawing from observation of nature and other forms; handling materials and tools proficiently; and giving order, variety, and full development to his creative work. However, techniques should never become ends in themselves, and the art program should never be built around technical facility alone. The emphasis should always be placed upon individual awareness, the capacity to experience aesthetically, and creating in a vital and personal manner. Techniques are only tools to more effective expression, and the junior high student should be guided to realize this role of technical skills.

The junior high school student is especially interested in complex

and different materials and tools; in mixing media; in using unusual, "found", and "junk" materials; and in developing skills for effectively drawing the human form, scenes involving perspective, and ordinary objects. The art curriculum must allow for development of these interests. It should provide experience and practice in drawing skills, but it is very important to combine skills with expressive power and sensuous experience.

There will most often be a wide difference in the drawing skills and interests of students. Some few will have what appears to be a natural ability to draw in a "realistic" way, and to handle space with "correct" perspective. Some will be able to draw a few objects of special interest with a great deal of apparent skill: boys may draw cars or other mechanical forms with detail and precision; girls may be able to draw faces in repetitious, stereotyped poses. This, obviously does not indicate particular skill, but simply the mastering of set ways to draw likenesses of objects of interest to the student. Some students will have great difficulty handling any scene which involves perspective, and will be unable to draw the human form. Some students will not like drawing at all.

The art curriculum must account for the interests, abilities, and inadequacies of all students. If emphasis is placed upon leading each student to experience the world vividly, and to express with feeling as he develops certain skills, drawing can be a vital area of the curriculum.

The junior high school art curriculum should include some experiences in rendering perspective space in an effective way. Most students will have a strong desire to learn to draw things in perspective—to make streets "go back," and buildings stand up properly. However, they will very quickly tire of such drawing. To avoid perspective altogether cheats the student of knowledge he needs for future creative work. But it is equally bad to treat the matter as a cold, technical study. The student should be given experiences of moving in space—of feeling himself in volumes of space; of walking down corridors, sensing the masses of space above, the closing in of walls, the converging of lines; he should walk through vaulted areas, feel the uplift of domed space, the long meandering of hallways, the vastness of an auditorium, the silence of a closet, the vista of an upward staircase, the drama of the downward stairs, the dynamic movements of a spiral staircase. He should move in and through these spaces, and know them by moving in them, sensing their qualities in his own body, and fusing with them as a moving, spatial environment.

Drawing such spatial and moving feelings can then be an "alive" experience, the adjusting of lines and angles fusing with the dynamic effects of tones and masses, volumes, and moving lines.

Perspective should be only one small experience in the total draw-

ing experience of the art curriculum. Perspective drawing might arise as needs arise, as students begin to have obvious difficulty getting the spatial effects they want; or it may be incorporated into a study of spatial effects in the visual arts: achieving spatial illusions with color, in both collage and painting; and construction of three-dimensional spatial forms with paper, cardboard, wire, wood, or metal, etc. It might develop out of a study of spatial effects in the art of past and present styles. The important point, is that the curriculum should not avoid the need for some skill development in perspective, but it should present the skill in a dynamic, natural way.

The middle school child and the junior high student needs, and often seeks, help in drawing the human form. Moreover, intensely interested in himself and in other people, the student at this level is particularly concerned with expressing ideas involving the human form. Some experiences in drawing people, full figures, and portraits, should be a part of the curriculum at this level. Students can take turns posing for one another and for the class. It is important that students become aware of their own body and their own movements, as they seek to draw people. They should move, and sense the qualities of bodily movement, the tensions, weight, angularity, straightness, masses, and motions of their own body as a vital, living form, moving in space.

The art curriculum should not overemphasize drawing, but it should make allowance for drawing expressively many kinds of forms: nature objects, manmade objects, the environment, space, buildings, landscape, and people.

The art program should include the development of critical abilities. The student should be guided to criticize his own creative work: to realize the importance of carrying an art expression to its full point of richness and effectiveness; to find inconsistencies, and correct them; to work toward a sense of wholeness of effect. The student should come to understand the importance of such elements as unity, variation, tension, richness, and full development—in other words, effective design, as essentials in heightening the expressive power and sensuous vibrance of a work of art. He should be able to apply such realization to improve his own work, and he should be able to apprehend it in works of art of past and contemporary styles.

The students of early adolescent years should be led to be able to experience art objects from past and contemporary cultures. The art program should provide him with a growing understanding of the heritage of art, the relation of art to a civilization, and something of the progression of styles in the history of art. This does not mean that the art program should present a chronological survey, but rather that there should be some insight into the fact that varied ways of expressing in the visual arts are connected from century to century. Whether the

study of works of art is presented in close relation to the students' creative work, through an interdisciplinary program, or as art appreciation, depends upon the school, the curriculum, and the art teacher. There is no best way. However, the study of works of art should enable the student to actively contemplate works of art, to consider them, and to become involved in them for their intrinsic qualities—to experience them in a direct, sensuous manner.

Although the art program may include a study of style characteristics, and the ability to analyze the structure of works of art and to compare and contrast art objects, the emphasis should be upon the ability of the student to participate in the work of art, of whatever style, so that the rapport between individual and art object is vivid and meaningful. This cannot be accomplished by a step-by-step process, but must be a matter of individual discovery, engagement and personal response. The sensitivity of the art teacher is the crucial factor in the difference between a sterile study *about* works of art and an intense personal communion with them.

The art program should expose the student to the values of art in his personal and community life. It should awaken him to what it is to live aesthetically. He should realize the opportunities for aesthetic expression in the way he selects his clothes, the way he designs and keeps his room, the responsibility he takes for his community environment, and the way in which he searches out and savors the richness of life wherever he is and whatever he is doing.

Along with his growing ability to experience aesthetically and to create, the student should be led to seriously consider the values of art in society, the necessity for aesthetic experience for the humanity of man. The young adolescent is critical in approach, and it is especially important that at this stage in his growth he comes to realize the values of the aesthetic side of life. As he approaches his adult life, he should realize that sensuous awareness, creative expression in an art medium, and aesthetic experience will be even more essential to him as he enters the practical, concept-oriented world as an adult.

The art teacher is in a particularly effective position to lead the student to realize these values, but he must be careful to let each student discover the real significance of the arts in his own way. No amount of telling can convince the youth of the nature and importance of art. This realization must come about sincerely through direct experiences with works of art and natural phenomena and through sensitive and deep discussions of what the aesthetic experience and the expressive forming of things mean in relation to life and to man.

The youth is at heart a philosopher, for he is aware of his growing maturity of insight and judgment, he is naturally curious, and he is vitally determined to engage with his world and with society. He longs

to know; to express his own views; to test them; to be challenged. He seeks the mystery of life and reality and values, and the secret of his own inner being. The art teacher is missing a significant opportunity if he does not answer this longing and lead the student into discussions of life, art, values, and man's being. At this point in his life the young person can begin to comprehend what it is to experience the exaltation which can come to him personally through an aesthetic experience, and the power within himself to express and thus share his feelings through his own art creations. To make the junior high school art program into a series of projects, however carefully and meticulously structured or planned, or to build only upon the adolescent's growing technical facility and interest, and neglect the deep underlying capacity to experience and to grow aesthetically, is to avoid the role of the arts in a humanistic education. At the threshold of adulthood, the youth of the middle school or the junior high school is tuned to grasp the power to fully live, which the arts and the aesthetic experience can offer him. The challenge of art education at this stage is a dramatic one. And it is a challenge to the art teacher, most of all.

REFERENCES

- 1 H. James Marshall, "Critical Thought About the Esthetic and Art Education," *Art Education*, May 1972, Vol. 25, No. 5, Journal of the National Art Education Association.



Art History in the Middle School and the Junior High School

The art world, past and present, is part of our children's heritage. The art program must open the way to the experiencing and sharing of this heritage. Art affects everyone in many ways—through TV, architecture, industrial objects, the design of clothes, the landscaping and designing of communities. It is important to realize that greater visual awareness by the public can be instrumental in improving the total environment. Art teachers can make a significant contribution to this improvement by stimulating children to become visually aware, perceptive, and sensitive. The teaching of the ability to understand and to experience works of art of past and present is essential at both the middle school and the junior high school levels.

ART HISTORY IN THE MIDDLE SCHOOL

It is important for children of the middle school years to gain an awareness, understanding, and appreciation of works of art of varied styles, and to be able to experience them in a genuine and vivid way. There are a number of approaches which the middle school art program should include; it is the responsibility of the teacher to incorporate them into the curriculum.

The art teacher can help children gather visual and sensory knowledge and experience things with a growing sensitivity. Children should be encouraged to collect natural and man-made objects. Long familiarity with some objects may have dulled sensitivity to them. Children should be stimulated to discover, discuss, and evaluate, to react directly through their senses, to study the shapes, textures, line qualities, and

colors of objects, as well as their weight, temperature, and possible odor. They should consider such questions as: Why was this object formed this way? What is its structure? How did it grow or how was it put together? Do the forms and details of its design grow out of its function? How did the texture come about? How is the surface design related to the entire object?

The art program should help children view art through an artist's eyes. The art teacher must keep in mind that any motivation must begin at the level of the individual—within his realm of understanding. Children should examine and discuss various art objects. They might consider questions such as the following: What idea or feelings are expressed through this art object? How are the elements of art and the principles of design used to express the idea or feeling? Does it have visual order? Does it reflect or translate a part of our world? How? Then they might go further: What is the relationship of this object to the ideas of the time in which it was created? Were composers, authors, scientists, and philosophers concerned with some of the same ideas? Compare art objects in different cultures—the same culture. How are they alike? Different? Why? Does the object express a social comment? A religious feeling? Does it reflect a very personal inner world? Dreams or fantasy? Appreciation and sensitivity to visual art objects can come only with direct and repeated contact with original works of art, and with the personal experience of creating art in a visual medium.

The middle school art program should help children realize the intimate role art plays in our everyday lives. The art teacher can discuss with children the art in the world around them: the clothes they wear, the homes they live in, the objects they use, their school. The class can go on visits to examine and experience local architecture, industry, department stores, city streets, and landscaping around highways. They can compare objects and consider: What needs improvement in terms of our need for beauty and for function? How can it be improved? What is the value of these improvements?

Children should be involved in beautifying the classroom and the school. A bulletin board, corner, or counter should be set aside for display of beautiful objects which can sometimes be objects the children bring to school and sometimes things they made. Children should be allowed to make the choices. They should consider how the classroom can be changed to make it more interesting and aesthetic. A committee of children can make a selection of children's art for a display and can help arrange the exhibit.

Films, filmstrips, slides, and records should be a vital part of the middle school art program. Children should be encouraged to look at art books in the school library and the public library and to collect reproductions of works of art from magazines.

A local artist, a parent who is an artist, or a museum art educator can be invited to the classroom to speak to the children, to serve on a panel, or to give a demonstration. Frequent and carefully planned visits to the art museum should be a natural part of the art program, if there is an art museum or gallery available. If there is no museum in the community, the art teacher might contact more distant museums for possible free loan exhibits or other visual material.

Children in the middle school should also begin to consider what a work of art is, why it is of value to society, and why it is important for them to develop their own sensitivity and perception. They should come to realize that art is visual and personal; that it is a skillful, visual expression of ideas and feelings that need to be communicated. They should discover that both children and adult artists are capable of significant ideas, of expressing them, and of sensing the necessity to communicate these ideas. Above all, it is the role of the art teacher at the middle school level to help each child individually to be able to experience works of art in a warm and personal way.

ART HISTORY IN THE JUNIOR HIGH SCHOOL

The art program should offer the young adolescent opportunities to discover himself and his world and to relate these insights to his daily life. It should develop his visual sensitivity and his aesthetic judgment so that he can understand art and relate it to his environment and so that he can experience it personally. This involves the intellectual, emotional, and aesthetic growth of the student.

The junior high art program should provide for depth of experience. Students gain more from a serious study of a few major areas of art than from a superficial survey-type approach to art history. The study of art objects should include the making of aesthetic value judgments and the experiencing of art in a meaningful and vital way. At the junior high level, art criticism, art history, and aesthetics should support and overlap the entire art program. This does not mean showing a few reproductions during a painting lesson. Meaningful discussion of the nature of art, and the meaning and value of art objects should be carried out in conjunction with the production and viewing of art. This means helping students make value judgments about works of art and of course learning the tools and approaches necessary to be able to do this easily and well.

Students should realize that producing a work of art is in reality a series of value judgments made by the artist as he works. Therefore, being able to evaluate art, whether his own or professional works, is essential to the student's own creative art expression. Students should

come to see that a work of art is a relationship, and that gaining an understanding of these relationships is "appreciating."

Why do we provide studio performance activities for all students, when we know that few will ever become artists? Because behaving as an artist for a given period of time is valuable for all students. Part of this experience is that of the artist-critic, and this can produce the adult of the future who is well-prepared to view and to experience art. This is the true "appreciation" of art that is needed in our society.

Junior high students should be aware of the heritage they possess in the art which has preceded them. How this can be done is the question, for if art history is not presented in the right way, it can promptly put everyone to sleep and leave energetic young adolescents with a distinct distaste for any further study of works of art. Several approaches and formats are possible: a chronological study; styles; artists; countries; and art elements. There is no one best way, but some kind of unifying approach or theme is essential.

In the chronological approach, art history is presented in a logical historical sequence. This does not imply, however, that one must necessarily begin with prehistoric art and work upward to our day. Time allotments in the junior high school do not allow a teacher to go into such a thorough study touching all periods of art. Nor is the student's knowledge of history itself complete enough at this stage for such thorough studies. Art teachers should be selective. No more than one time period should be studied in any great depth. For example, the 7th grade might study 20th century art, while the 8th grade might study those 19th century developments should influenced the 20th.

Art history can permeate an entire art program, instead of being taught as separate units. An elements approach seeks to give the student a background of knowledge and experience with which he can make personal value judgments. The student is given a basic visual vocabulary—the language of a work of art. The elements and principles of art are introduced and explored, separately and together. For example, art works that illustrate *line* and the varied qualities and uses of line can be studied along with the students' own creative work involving line. Original drawings, films, slides, and reproductions can be used, in coordination with discussion of the created works by the students.

Art history can be approached in yet another way: by exploring the style, methods, and media of a particular artist, and discussing his point of view, his means of expression, and how he organized the elements of art to reach his objective.

Aesthetics, or the philosophy of art, is essentially a study of the nature of art and man's capacity to experience, to "feel" in response to the work of art. A simple approach to aesthetics is both feasible and desirable at the junior high school level, but is best related closely

to the student's own creative work, to the study of works of art, and to discussions of the values of art to man and to society.

Art criticism, the forming of value judgments, should also be a part of the art program at the junior high level. Students should have experience in criticizing their own work and in forming critical judgments about professional works of the past and present.

Frequent visits to art museums (when available); contact with professional artists invited to the school for talks or demonstrations; and extensive use of visual aids: slides, films, filmstrips, and color reproductions, are important at this level.

Above all, the art teacher is the key to the successful, quality art history emphasis in the middle school and in the junior high school. A real, personal involvement of the art teacher in art, through the production of his own work and through study and awareness of art and of the contemporary art scene will come through to the students and will create an exciting, learning situation. The art teacher must constantly remember that quality art education is concerned with love, of both art and people, and that "to teach well is to know children, to love them, and to grow with them."

Art in the Community

Resources Outside the School

THE COMMUNITY

One of the major concerns of the public school art teacher in his effort to contribute to the education of an aware, sensitive, aesthetically responsive individual, is the finding of sources for the enrichment of the curriculum. This is particularly a problem in a small community isolated from the cultural resources of large cities—although these communities have their own kind of richness to offer. It is the task of the art teacher, in either the large city or the rural or small town area, to explore the community and to make use of those sources for aesthetic experience and cultural enrichment which are available.

The large city is likely to have many possibilities, but they can go unnoticed. The art teacher must find them and use them: art museums, historical museums, architectural institutions, professional artists who might be willing to visit the school for talks or demonstrations, important architecture in contemporary or past styles, and banks and businesses which may maintain important collections of art—to name only a few.

The art teacher in the rural or small town school can also do much for enrichment. Even in the smallest community, there may be an artist nearby who would be glad to come to the school for a visit to share ideas and to show some of his work. He need not be well-known; he might very well be unknown and yet be a highly sensitive, creative person who would have much depth and insight to share with students. A local poet or musician might also have much to offer, in a discussion of just what the arts are about, what it means to be creative, and why society needs the arts. There is also the possibility of interesting and valuable examples of architecture in the rural or small town community: Victorian houses, neo-Gothic or contemporary churches, neo-

classic architecture, etc. The art teacher should also contact distant museums, for many have free loan exhibits and free loan arrangements for slides, filmstrips, and other visual material which could add much to the art program.

Aside from the resources of works of art and visiting artists, the art teacher should take advantage of the natural surroundings of the community. The teaching of art can mean little if teachers fail to deepen the aesthetic experiences of their students and to lead them to feel sensuously, vibrantly, and sensitively, phenomena of nature as well as works of art.

The art teacher in the urban area can easily take advantage of city parks for such experiences. Students can go for walks with their art teacher, where the teacher can lead them to respond to the qualities of the surroundings by experiencing through all the senses—seeing, hearing, touching, moving, smelling, so that the students become aware of and engage in the qualities of light and shadow, temperature and weather, trees and sky, the feel of the ground beneath their feet, the colors and fragrances of things, and the textures and forms of nature. Parks are a rich source of such aesthetic experiencing, but so, too, are wharves, greenhouses, zoos, open markets, and numerous other places in the urban setting. The local ballet or dance group in practice and the local symphony in rehearsal are other sources of sensuous richness and of ideas for drawings, paintings, prints, and other forms of expression by students. The art teacher can contact local ballet or symphony offices to inquire about possible visits. Such field trips into the community should first of all be concerned with aesthetic experience—participating in the sensuous qualities and becoming moved by them. Then, from such experiences, students can develop sketches, make color or line impressions, and find beginnings for their creative work in class.

The rural or small town school has an equally rich natural setting, easily available. Art teacher and students can together explore any number of places: a woods, a farm, fields, the insides of barns, the river bank, grottos, mountain sides, the desert. Wherever the school is located, it is the art teacher who must lead students out into the world and help them to experience vividly, sensuously, and sensitively.

It is the familiar world he lives in which the individual so often misses—hence missing a source of deep aesthetic experience, a source of beauty and joy. One great need of modern society is to learn to sensitively experience the qualities of simple, every day things. Urban growth, technology, the fast pace of modern life, and our practical, concept-oriented way of living have taken man away from a close engagement with his world. The art teacher has an important challenge to meet in teaching man to feel and to be deeply moved. The student

of the middle school years, alert, energetic, and critically aware of his world, needs to know how to experience it sensuously, aesthetically. To lead him to be able to do so is to give him a way to be more fully alive for all of his life.

INSTITUTIONS

Following are some of the cultural institutions which art teachers can consider for possible enrichment of the art program.

ART MUSEUMS

Many kinds of services are available in the nation's art museums. Many museums have free traveling exhibits of paintings, drawings, graphics, and other visual materials. Many have free sets of slides and filmstrips available to schools on a loan basis. Color prints of works of art are sometimes offered at a very reasonable price.

Museum personnel are generally glad to visit the art classroom for a talk, discussion, or panel, or to give students and art teachers a preliminary introduction to works of art to be viewed during a visit to the museum.

A visit by the class is, of course, the most valuable use of the art museum, since students can thus directly experience original works of art. Class visits should usually be prepared for in advance, so that students have some previous idea of works they are to see, the cultures these works represent, or perhaps how they might approach the experience of visiting a museum's collections. However, there is also the possibility of making the visit a purely exploratory, intuitive, surprise experience, without previous preparation. It is best to concentrate upon only one small part of a museum's total collection—to emphasize only a few works of art, rather than try to expose students superficially to a vast number of works. Every effort should be made to see that the museum visit is an occasion for a sensitive, personal engagement between an individual and an art object. The teachers' sincere involvement with a painting, sculpture, or other art form can do much toward guiding and inspiring students to experience deeply.

Many art museums have designed special guided tours for students, led by highly trained docents who can help students participate in what they encounter during the visit. Some museum education programs are emphasizing a direct, sensuous experience of works of art, helping students to use all their senses, their responses, and their feelings to participate in an art object for its own unique qualities. The art teacher, however, can do much to lead students to fully commune with art. It should always be remembered that each student is an individual in

experiencing a work of art as much as in creating one; and each should be encouraged to explore, discover, feel, and respond in his own way to whatever works demand his attention. The museum experience must be individual and personal if it is to be real.

HISTORICAL SOCIETIES AND NATURAL HISTORY MUSEUMS

These institutions often have valuable collections of the art and craft expressions of various cultures such as American Indian and Eskimo, as well as exhibits of local folk art. Some have exhibits available for loan to schools.

ARCHITECTS' OFFICES

Architects frequently have photographic and three-dimensional displays which can be valuable in a study of the design of homes and public buildings. A visit to the school by an architect can be very stimulating to students of the middle school and the junior high, and the insights and expertise of the architect can do much to make students more aware of important elements in the planning of a house or in urban and environmental design.

LIBRARIES, BANKS, AND BUSINESSES

Many libraries have exhibits of both local and national art. A number of banks and businesses are compiling excellent collections of paintings and prints for enhancement of their interiors and as support of community culture. Often businesses will gladly provide space for exhibits of art work by students. The art teacher should keep in touch with community and business leaders and should be constantly aware of what is being done in the community, for the arts. Close cooperation between art teachers, and community and business leaders, for the enriching of the school art program and the enriching of community life, can do much to strengthen the place of the arts in our society. The art teacher has a special role to play in taking the initiative in this direction.

PTA

There are many things the PTA and the art teacher, working together, can accomplish to enrich the school art program and to promote art in the community. Among the many possibilities are: inviting local or visiting artists to give lectures or demonstrations in the classroom

or to speak at a PTA meeting; sponsoring exhibits of student art in local businesses, restaurants, church or recreation centers, or government offices; displaying student work in school administration offices; inviting school administrators, government officials, civic leaders, parents, and teachers to participate in panels on the values of art in education and in society; and assisting with museum trips and other outside enrichment programs. Parents can be asked to participate in furthering art in the school and the community. They can assist with planning student exhibits in the community; they can conduct special programs on the values of art in education; they might plan and direct back-to-school-night activities in the art room; and some parents with special interest in the arts might present a talk or give a demonstration for the art class. Involvement of parents in the school art program can do much for strengthening the place of art in both school and community life.

PROFESSIONAL ORGANIZATIONS

Art teachers should join and support their national, state, and local art education associations, both for the sake of the profession and for the many benefits which membership can contribute for the professional growth of the teacher and for the enrichment of the art program.

THE NATIONAL ART EDUCATION ASSOCIATION*

The National Art Education Association (NAEA) is a national professional association for art educators at all levels, pre-school through the university, from all the states, dedicated to promoting quality art education and to advancing the professional growth of all who are concerned with the teaching of art. The NAEA believes in the values of a quality art education for every individual, as a means to enrich his life, develop his capacity to experience aesthetically, and fulfill his humanistic potential as man.

The NAEA provides many valuable services which can directly benefit the art program and contribute to more effective teaching. Among these are the following:

- 1) Annual national conferences; and numerous smaller conferences and institutes on specific topics of concern.
- 2) Publications: *Art Education*, official Journal of the NAEA; articles on current trends in art education at all levels.

Art Teacher, a magazine for elementary and secondary art teachers and written by them.

*For information or membership in the National Art Education Association, write: NAEA, 1916 Association Drive, Reston, Virginia 22091.

Studies in Art Education, a scholarly journal of research in art education.

NAEA Newsletter, reports of national news concerning art education. Many special publications, books, pamphlets, and bibliographies.

- 3) Information on latest trends in art education, policies, curriculum developments, materials, books, research, and innovative programs.
- 4) Opportunities to share ideas with art educators from all levels across the nation. The NAEA is vitally concerned with all aspects of art education, from preschool through university and continuing education, and including such areas as special education, aesthetic education, and interdisciplinary approaches.
- 5) Four divisions within the association for special interest areas: Elementary, Secondary, Higher Education, and Supervision and Administration. All junior high and middle school art teachers who belong to the NAEA are automatically members of the NAEA Secondary Division.
- 6) Close cooperation with all the state art education associations. The NAEA works very closely with each of the states in furthering the professional growth of art educators, in planning conferences, publications, and other services, and in exerting every effort toward quality art education in every part of the nation. Each state is represented on the NAEA States Assembly by a delegate or by the state association president. The NAEA States Assembly works toward the closest possible relationship between the NAEA and the state associations.
- 7) The opportunity to contribute to the advancement of the art education profession.

STATE ART EDUCATION ASSOCIATIONS

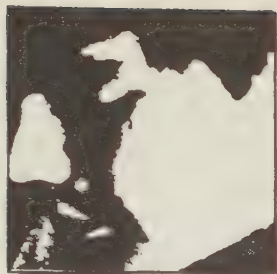
Every state has an art education association working in close cooperation with the National Art Education Association and represented on the NAEA States Assembly. These state organizations hold annual conferences and numerous sectional and smaller meetings; issue newsletters and other significant state-wide publications; and keep members informed of state, national, and regional developments, trends, and events affecting art education.

LOCAL ART EDUCATION ASSOCIATIONS

Local art education associations exist in many communities, and these have close ties with the state and national associations. They can

do much on the local level to strengthen the art programs of those who participate and to further the place of art in the community.

At a time when art in the educational curriculum is being seriously questioned and when art teachers are being held accountable for their aims and for the results of their teaching, no art teacher can afford to stand alone. It is imperative that art educators at all levels join together through their local and state art education associations and the National Art Education Association, to together speak out and act for the sake of art in education and in contemporary life.



Alternative Teaching Arrangements

Educators at all levels have become increasingly aware that the action on the sidelines has become not only more palatable to students in training for the twenty-first century, but is now contributing successfully to total learning.

Most will agree that schools as we have known them still remain the primary source for the transmission of skills and knowledge, and this is perhaps as it should be. After all, this is the purpose of school in the first place.

The hard-line defenders of today's education still believe that conventional practices will get the job done for the masses. The radical element in education believes that all is lost, the past must go, and a whole new ball game must take its place. Somewhere there must be a middle-ground.

There is much real evidence and little doubt that traditional education still works. It works for the student who accepts authority, and it trains him in a multiplicity of skills. But what happens to the student who is unable to separate the concept of authority from power, who simply cannot accept the best of teaching because, for him, the authority does not create respect and loyalty?

We are becoming increasingly aware that the human organism learns totally, not just through the cognitive process. Schools must also exist to transmit values, and in this area there is not much reason to believe that they are doing the job. It is difficult to create a learning environment in the large city schools of today. Teacher-pupil load remains enormous. Space is at a premium. Areas for discovery and for the storage of projects in the process cease to be. A dwindling tax base and the taxpayers' revolt have left larger school systems with "wall to wall" children. Where then do we turn?

The museum is a form of community action program. Museums

are underfinanced and understaffed, and one wonders how much longer they can continue to respond to demands placed upon them by the many school systems. Yet they continue to function with the help of docents and other volunteers. One art museum in the Midwest, for example, serves a huge metropolitan area, guiding well over 60,000 children per year through its collections. The public schools in that city provide four art historians from their regular art staff to the Museum's Education Department on a part-time basis, in the belief that art historians who also work in the classroom are able to make a museum visit more meaningful to students on a pre-teach, post-teach session before and after the visit.

Many school systems have set up community schools that offer a variety of subjects to both young and old after regular school hours. In one city, Honors Art, an art program initially set up as a senior high program, has been extended into the younger years. Talented youngsters are often instructed by professional artists in the community in cooperation with the art teacher. One popular art program in a large metropolitan school system is the 4th R Gallery and Media Center, which in reality is a storefront alternative to education. The flight from city to suburbs in that area included businesses as well as families. When a wig shop moved out of its rented space in the board of education building in the downtown region, the department of art education moved in. The superintendent, sympathetic to the problems of aesthetic education, was able to find funds for a gallery exclusively for the display of children's art. The gallery enabled teenagers to sell their art on a commission basis, half to the artist and half to the gallery. Students participating were also provided with the opportunity to learn gallery management. The art of younger children was included, although not on a commission basis. Some two years later, when the shop next door moved, the gallery took over the additional space and became "The 4th R Gallery and Media Center."

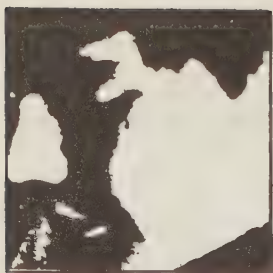
During its first eleven months, this Media Center served over 4000 students as a field trip experience. Teachers can book classes with the Center for enrichment introductions to social studies units. For example, students studying the city can be surrounded by slides of the city and at the same time listen to the recorded sounds of traffic, boat whistles, the river front, and people. Slides are projected wall size and also cover the ceiling. Following the slide and sound sequence, students are provided with cameras. A photographic tour of the downtown area completes the field trip. Each student may take 16 photographs, and two large prints are made from each roll. The student may also keep his negatives. Teachers and students are able to utilize the photographs in classroom display for further study. Similar programs are arranged for units on Greece and Rome, wherein students are bombarded with

images and sound in the Center and then are alerted to the architectural elements in the city that relate directly to the architecture of Greece and Rome, on the photographic tour. An African unit may be followed by a session of mask making in the Media Center.

Poetry or creative writing may be introduced visually and with sound. Again, slides of the city accompanied by the reading of poetry by Langston Hughes, E. E. Cummings, or Carl Sandburg often send a young poet into action on his own, either in words or paint. Carl Sandburg's "The fog came on little cat feet—" may be beautifully illustrated with foggy shots of the city, and with creeping kittens.

During the summer months the 4th R was funded by The Mayor's Council on Youth, and many more youngsters were able to participate. Shoppers, tourists, and business people have responded well to the ever-present groups of children downtown. Tourists with cameras often assign themselves to individual children and assist them with the photography as they follow along on the tours.

One youngster summed it up succinctly for all when he turned to his friend and said, "Man, this is where it's at."



Careers in Art

One area of art education which is often neglected in school and community orientation is career education: that aspect of education which results in preparing one for his life's work.

In the middle school and the junior high school, career opportunities in art should be discussed but not over-emphasized, for it is not the function of the middle school or the junior high art programs to prepare students for a career in the arts. Rather, the teacher should relate to students the many opportunities available to them if they should wish to pursue a career in art or in related fields. This information may be presented to students in a special unit of study, or it may be correlated as the major fields of art are studied.

The following list of careers can be taken as a starting point to the wide range of opportunities in the arts. Some of the careers require only high school art training, while others demand college preparation or more.

MAJOR FIELD

ART EDUCATION

POSSIBLE CAREERS

Art Teacher
Art Historian
Art Supervisor
Museum Director

ARCHITECTURE

Architect
Draftsman
Engineer
City Planner
Landscape Planner

COMMERCIAL ART

Illustrator
Photographer
Advertising Designer
Layout Designer
Cartoonist

GRAPHIC ARTS	Display Artist Printer Lettering/Layout Artist
INDUSTRIAL DESIGN	Fashion Designer Interior Designer Display Designer
COMMUNICATIVE ARTS	Stage Designer Television Set Designer Movie Set Designer
CRAFT	Jeweler Ceramist Leathersmith Florist Occupational Therapist

The booklet *Careers in Art*, published by the National Art Education Association may be purchased from the NAEA, 1916 Association Drive, Reston, Virginia 22091.

TERMINAL HIGH SCHOOL vs HIGHER EDUCATION PREPARATION

Careers in art require different levels of abilities and skills along with a defined mastery of materials and techniques. Unlike the middle school art program, the senior high school begins to pursue greater depth in the major areas of art. These indepth experiences help in the overall preparation for an art career, but usually they do not fill the gap between art for leisure and art for one's life work.

Career opportunities available to terminal high school graduates with three or four years of art background are usually non-professional and require extensive on-the-job training, often referred to as internship.

Higher education offers career-minded applicants an opportunity to pursue a chosen field in the arts with a career as an ultimate goal. There are many schools, and many degree programs, requiring from two to four years of intensive study.

Conclusion

INSPIRATION AND THE ART TEACHER

The art teacher sets the scene for the aesthetic growth of every student, and provides experiences, insights, and thoughts which allow each individual to develop creatively. The interaction between teacher and student can lead to deepening feelings and responses on the part of both, thus contributing to the creative perfection of the two individuals as persons. This is inspired teaching.

And in the real sense of the word, teaching should be a matter of inspiring. The art class should be an inspiration: it should be a place where the human person feels and experiences deeply, and responds. It should be a place where he uses his most human powers to experience works of art and to make new evocative forms which hold the richness and beauty of the fact of being alive in the world, within its full and quivering vibrance, its concentration of forces and phenomena, of colors, sounds, movements, and spatiality. The art teacher should go with his students into the pulsating world of the work of art, to see and know the vibrance of color in a painting, the soaring lines of a drawing, the unfolding forms of a sculpture, the enchanted web of a tapestry.

The teacher should inspire students to sense, feel, and discover the music of materials. He should encourage experimentation and exploration, but he should see that the student experiences the materials and their qualities in a sensitive, personal manner.

The art teacher should provide practical knowledge, advice in the use of tools, and technical information and guidance when it is needed. Then he should let the student try his wings. The teacher should help the student to that point at which information is transformed into insight, perception is transformed into the poignant experience, and materials and techniques suddenly fuse and ignite to capture the glow of the individual's feelings. This is the moment of creation, and realization; the student is ready to ascend.

The art teacher should encourage students to respond, to share their insights and feelings, but he should not rush them or urge them. Each child must be free to respond in his own manner—or not respond. Some students take longer to reach a close rapport with a material or an idea or to express an experience or an emotion. Some hesitate to share their innermost feelings. The art teacher must be sensitive enough to know when to openly encourage expression, to dare, and when to leave a student to his own thoughts and feelings. There is a time not to teach.

Often when a student apparently does not relate closely to an art experience, or any experience, or to the teacher's suggestions or comments, he needs time to find himself. Often what goes apparently unnoticed, is really deeply affective to the child, and at times he needs to live with an experience or an idea or a feeling, to think of it, to have it come to him at home, or as he walks along a sidewalk, or as he ponders to himself. And sometimes what seems to have fallen by the wayside of the teacher's teaching, may be a most important insight in a child's life. A thought, a word, a feeling, insight shared between student and teacher can be a most precious gift. And often the teacher may never know of the light it has brought to another's life. That is the hidden value of teaching, which no accountability system, or grade, or behavioral objective, or learning package, can contribute or measure. In fact, it may never be known to anyone—but it is there, and a person's life is always better because of it.

Often in later years, one can remember those gifts. Most persons can perhaps recall certain teachers who gave them a lasting insight. Perhaps the teacher was never thanked at all. Maybe he saw it in the student's face; but maybe he never did. It is above all the role of the teacher to first of all teach himself—to reach toward that perfection of the human person which he hopes to inspire in every student he has. Then only can he reach out to others. And he must be willing to teach in the dark sometimes, but with the faith that many candles will be lit, whether or not he will ever see the flames from them.

Great teaching is that fusion of both simplicity and grandeur by which, if one had nothing at all for a teaching material, he could take a dried leaf, a pebble, or only the sky, and could both give and receive that gift of moving and being moved, which can mean being truly alive.

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